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JANUARY 1951 35 CENTS

ANNA PAVLOVA

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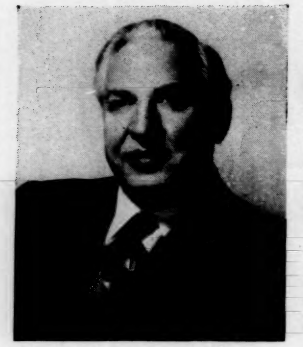


# A Message for the New Year

*THE NEW YEAR — a time for challenge, a time for self-evaluation, a time for hope. Every human creature will turn his eyes to the heavens again, searching for the unknown. It happens eternally, everywhere. What is there to hope for* THIS *bright new year? On the surface, nothing much.*

*Wracked by the anguish of a cracking social and political structure and super-structure, shrinking from the advance of the ultimate horror of The Bomb, beset by man made fears — the idiocy of it all — the creature who turns his gaze in hope on the mysterious heavens, seems engaged in a totally futile act. But* IS *it so futile?*

*I am thinking back at this mid-century point to the hopelessness of the turn of the century, when, as a very small child, the weight of a militaristic and aristocratic hierarchy in Europe so weighed down me and mine that it seemed futile to do anything but despair. History has since proven to us that the day of 19th century European style militarism and autocracy had reached their doom. These have vanished and evolution has saddled us with a different kind of survival problem. These, too, will reach their day of doom — and finally, pass away. For is it not written — the most potent words I know —* "AND THIS TOO SHALL PASS AWAY."

*History speaks in no uncertain manner of evolutionary society. The American society in which we presently live, a society of the material, grew out of tidal waves of immigration from an exhausted society elsewhere. Compatibly joined to an immense natural storehouse of bounty, ready for exploitation, the compulsion to form a new type of government, to wit, a republic, became an evolutionary necessity. The American way of life has evolved in a comparatively brief historical period into one of the greatest social and political forces ever recorded or known.*

*Is this force to be used for good or bad? That is our problem and our destiny — the use which is made of the power held by us.*

*We live in a great era — we have the tools to make a great civilization, but we have yet to achieve it. We are lacking in spiritual values and in leadership; we are also lacking in the compulsion to free thought which distinguished great mass movements in history towards liberty.*

*I say we lack the compulsion of free thought, in spite of the fact that in our democracy no restraint is placed on thought or expression. Machinery for the promotion of thought is in constant operation. Unhappily, it promotes a thought process which flows only along certain well-worn channels; the will to break out of these channels seems to be slipping away from us. If this happens, we shall lack the nerve and will to say: stop this! — you are doing wrong.*

*It seems as if a self-imposed hypnosis compels our gentry to watch the incredible moves made in the government and in the United Nations without visible potent protest. Protest against misleadership uttered in private conversation is a luxury, no doubt, a democratic prerogative, but an ineffectual weapon against the consequences of misleadership.*

*The knowledge we have gained as free men of mixed nationalities, should bring forth the leadership desperately called for in this dark hour, to lead us out of these troubled waters into a homogeneous human family, capable of civilization.*

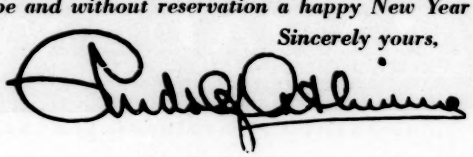
*If I had a voice in the United Nations, here would be my resolutions for 1951:*

1. *A call for total disarmament by all nations; the inspection, supervision and enforcement to be vested in The United Nations;*
2. *Make the U. N. the judicial tribunal of all nations, with obligatory obedience by all nations;*
3. *Continue the existing tax programs, but divert its use to non-military ends;*
4. *Use the billions appropriated in taxes, not for munitions or worse, but to build public works, create schools, improve economic conditions throughout the world;*
5. *Request that all other member united nations use their monies appropriated for offense or defense to a positive program of international construction, on a level proportionate to their ability to pay for such program.*

*It is not a futile act to lift ones eyes to heaven, to answer my own question. It is an act of courage and wish for survival. It is only when man casts his eyes down and closes them to reality, that despair has taken hold.*

*I take comfort from history that such despair is futile. I believe that billions of earnest hopes in human hearts can avert the disaster that threatens in this dark hour. I see hope because I have faith in man's brotherhood. For this reason I can truly say with hope and without reservation a happy New Year to you.*

*Sincerely yours,*



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Dance MAGAZINE

VOLUME XXV NUMBER 1

JANUARY, 1951

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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**ANNA PAVLOVA a portrait made in 1909, toward the end of her career in the Imperial Russian Ballet in St. Petersburg, at the Maryinsky Theatre.**

*(The print by courtesy of the Museum of Modern Art.)*

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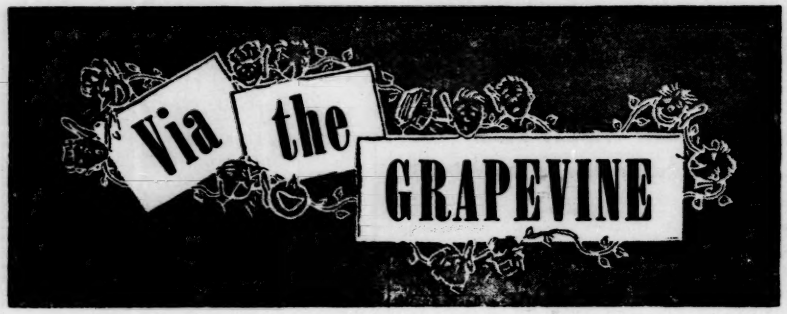



After two or three tries at flying home from Europe, foiled by fog, the **Ballet Theatre** company finally made it a few days before Christmas, just in time to miss at least three prepared receptions for them. **Lucia Chase, Allyn McLerie, James Mitchell** and **Alicia Alonso,** of the company, preceded the others, the latter detouring at New York en route to Havana to celebrate felices pascuas with her family. She will return to the company for its one-night gala welcome home appearance at the **Metropolitan Opera** on **January 9th,** prior to setting out on a three month tour which opens in Philadelphia January 10. The January 9th program at the Met consists of **Theme and Variations, Fall River Legend, Black Swan pas de deux** and **Rodeo.** Echoing this company's final triumph in Europe, in Paris, comes this word from a correspondent: ". . . Ballet Theatre the biggest success Paris has known for years; police called in to disperse crowds at the box office; 300 turned away on the last night (and the Chaillot holds 3000!). **Babilee** wildly enthusiastic about the company; **Lifar** gracious, and **Michel Renault** taking ten days leave from the Opera, that had been due to him for years, just to be able to see every B. T. every night . . . **Nora,** a smash, particularly in **Facsimile;** that and **Caprichos** were sensations in Paris. **Robbins** the most admired choreographer. **Alicia** had a triumph with her **Giselle** (which means a lot in Paris, where they get them in the hundreds) and **Mary Ellen** a terrif success in **Theme and Variations.** The most popular ballet here (and all over 'Europe) was **Interplay . . .**" A previously arranged tour for **Ballets de Paris,** having been ditched in favour of Pacific coast appearances, the French troupe's remaining American tour will be limited to Los Angeles, San Francisco, Portland and other coastal cities. The company may be seen in New York for a brief engagement prior to returning to France in April . . . The **Grand Ballet du Marquis de Cuevas** has a rendezvous in Paris in January; object: reorganization. Component parts of the company journeyed Franceward this month, leaving behind veiled threats never to return. The four principals of the company lingered to spend the holidays with their families, but will rejoin the company in Paris this month. As a p.m. to the historic season of this company in New York, there has taken hold a local movement to have a medal struck in the honour of the press rep of the company, to wit, **Marjorie Barkentin,** for insouciance and courage displayed under fire. Amen . . . In keeping with its tradition of being the only company hereabouts with a fixed policy of seasonal creation and growth, the **New York City Ballet** will offer three new works in its coming February season at the City Center, one of them a world premiere, LA VALSE (tentative title) an opus by **G. Balanchine,** score by Ravel; JEU DE CARTES (also Balanchine) premiered by the American Ballet at the Met in 1937, will be revived, and the third opus in SWAN LAKE (yes, you heard alright) repeat, SWAN LAKE, with **Maria Tallchief** in the lead . . . Mr. Balanchine takes two weeks out of City Ballet agenda, to stage dances for the musical in rehearsal, MAKE A WISH, which features **Harold Lang;** show slated for March opening . . . **Valerie Bettis** has been elected to stage dances for A.N.T.A. production of PEER GYNT, the Grieg opera, its first in America, with an ensemble headed by **Sono Osato;** for March premier. . . . **Igor Schwezoff** gave a Christmas eve party for his friend, **Romola Nijinsky,** in New York, where she stopped over en route to Hollywood. Mme. N. will resume talks with unspecified Hollywood producer on filming the life of Nijinsky . . . Mr. Schwezoff, himself, was honoured in another party, given by pupils and friends, in advance of the debut of his company, which takes place January 14th in New York at the Central H. S. Needle Trades . . . **Winthrop Palmer** and **Helen Dzhermolinska** are two among local press figures to stage hail and farewell parties in honour of visiting dance scholars **Rosalia Chladek** and **Guillermo Keys Arenas.** The former returned home to Vienna on December 17th; the latter, Mexican-born Keys-Arenas, has had a two-month extension of his grant to study dance in New York . . . Dance Magazine contributor **Geoffrey Handley-Taylor,** dons the choreographers mantle this month; he has staged dances for the famous John Gay classic, The Beggers Opera, which opens an English tour on December 26th; he also appears in it in the role of "Filch" . . . American dancer **Juana,** touring Europe in ethnic dance concert program for the last year and a half, has been invited to appear in six concerts in the principal cities of Yugoslavia by the Council of Science and Culture. She is believed to be the first American dancer to appear in Yugoslavia since the late war . . . Just as impressive and more mirth-provoking is the report from **Grace** and **Kurt Graf,** who are touring Germany; these report they are traveling around in grand style, transported in the special train once Ribbentrop's own, replete with black marble bathtub, damask drapes, etc., a style they would dearly love to become accustomed to. They have appeared in Munich and Berchtesgaden, among other places . . . The Spanish government has decorated a dancer for services in disseminating the Spanish dance abroad. The recipient is **Antonio Ruiz Soler,** of the team of **Rosario and Antonio.** His decoration is the Cross of Queen Isabel . . . At the annual concours at the Theatre du Chatelet in Paris, American **Edith Allard** won the role of leading dancer in the ballet for next year. The current production, which opened at the Chatelet on December 20th is an operetta, **Pour Don Carlos,** with **Georges Guetary** (of last season's musical, Arms and the Girl) as the lead. The ballet master is **Fedor Lenski . . . Lotte Goslar** has signed with MCA's exclusive management for concert, film and TV appearances. Her first tour, with a company, starts the Fall of 1951 . . . **Trudy Goth,** director of Choreographers Workshop, is Christmas vacationing in Bermuda, where she plans to set the stage for a visit of a workshop group of fifteen to the Island at Easter time . . . **Doris Neal,** former Met opera ballet soloist, has done it again, her no. 3 baby, a girl born December 15 in Hollywood (her pictures appear in this issue, page 27). She is better known as Mrs. Ezio Pinza . . . Another dancer's baby to bow is Stanley Antonio de Passos, born December 8 in New York; his mother, **Maria de Passos** . . . **Fern Whitney** was married this month to Lou Wilson, writer, in Arlington, Va. . . .

★

**Jerome Robbins** takes on choreographic chore for imminent musical, ANNA AND THE KING OF SIAM. Rehearsals start mid-January . . . **Bella Lewitzky,** ace modern dancer who came east especially to appear in OUT OF THIS WORLD, is regretfully bowing out and returning to the coast. Illness is understood to be the reason for departure.

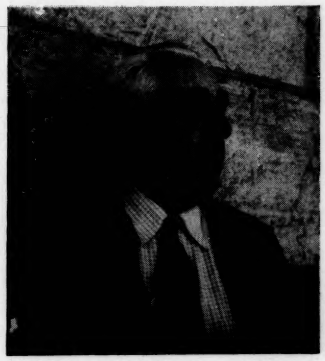
★

**Peter Deign,** former Ballet Russe soloist, has tried hand at choreography, staging dances for the Fort Worth Civic Opera's production of THE BAT, given in that city November 29 and December 1. Mr. Deign also danced in the opera, appearing with soloist **Gloria Cutting** . . . **Arthur Todd,** contributing editor of DANCE Magazine, joins the staff of Dance Observer this month, as associate editor.

★

**EVENTS of the Month in New York City . . .**
January 3 — on the Stage for Dancers series given at the auditorium of the Brooklyn H. S. for Homemaking: **Natanya Neuman, Emily Frankel** and **Mark Ryder.**
January 6 — at Carnegie Recital Hall: **Judith Berg** and **Felix Fibich.**
January 7—"Open Interviews" at the 92nd Street "Y", conducted by **Walter Terry,** guest choreographer **Doris Humphrey,** demonstrations by **Jose Limon** and com-

pany.
January **8** — at the Henry Street Playhouse: **George Chaffee** and Concert Ballet group.
January **9** — at the Metropolitan Opera House: **Ballet Theatre** in one-night appearance.
January **11** — at the American Museum of Natural History: **Sergio Franco** and his Mexican dancers.
January **14** — at the 92nd St. "Y": **Pearl Primus** and company (at 3:00 p.m.).
January **14** — at the 92nd St. "Y": **Gluck Sandor Ballet Intime;** guest artist, **Felicia Sorel.**
January **14** — at the auditorium of the Central H. S. of Needle Trades, the debut of the **Igor Schwezoff Ballet Company.**
January **21**—at the 92nd Street "Y": **Dance Auditions Winners Recital.** (at 3:00 p.m.)
January **25** — at the American Museum of Natural History: **Taik Won Cho** and **Sun Yong Kim, Tachibana** and Group and **Taneo** and company (Pacific Isles in Dance).
January **28** — at the 92nd St. "Y" — the **Dudley-Maslow-Bales** trio and **New Dance Group.**
January **28** — at the Hunter Playhouse: **Jean Erdman** and company.
January **29** — at the Henry St. Playhouse: Lecture (with films) by Dr. **Juana de Laban:** "Revolution in Dance".



**After an absence of more than seven years from the lecture platform, esteemed editor of the Dance Observer, and modern dance elder Louis Horst, will be heard on the February 7th event on the STAGE FOR DANCERS series, to be given at the Auditorium of the Brooklyn H. S. for Homemaking. The Stage for Dancers Repertory company and a number of noted solo dancers will assist.**

★

Lectures to be held in the **Ethnologic Dance Center** in January:
**16th — Myra Kinch:** "Modern Dance and its Various Sources";
**30th — La Meri:** "The Chinese Dance"

★

**D.E.A. Elects 1951 Officers**

At the annual election of officers which took place November 26th, **Beatrice Lee Christie** of Hartford, Conn. was elected president of the **Dance Educators of America.** Elected to serve with Mrs. Christie were **Margaret B. Inslee, Betty Bonnell** and **Julia Gorman Brande,** as 1st, 2nd and 3rd v.p. respectively. **Thomas E. Parson** continues as secretary treasurer for his 18th year in office, and **Jack King, Jules Stone, Viola Hoolahan, Fred Frobose** and **Willis O. Wylie,** will serve as directors for a 1-year term. **Frank Howell** was again elected seargeant-at-arms. Installation ceremonies were presided over by **Kathryn E. Lewis.** The next meeting of the group takes place January 28th at the Hotel Statler in New York City.

★

**WISCONSIN Club, D.M.A. Elects Officers**

The Dance Masters of Wisconsin, founded 1921, held the annual election of officers December 3rd at the studio of Adele Artinian in Milwaukee, Wisc. Unanimously reelected were the following:

**Leo T. Kehl,** pres., **A Artinian,** v. p., **Julia Kuhlig,** trea., **Edna Christensen,** educational director, **Goldie Gellman,** secretary. The next meeting of the D.M.W. will be held March 11th.

**in LONDON . . .**

The **Royal Academy of Dancing,** in association with the Spanish Embassy, arranged a fascinating lecture-demonstration of authentic Spanish dance at Covent Garden on December 10th. The distinguished authority on Spanish dance, Sra. Lolita de Pedroza y Sturdza, gave an outline of the development of Spanish dances and then detailed account of various folk dances, classical dancing in the 18th century, of the 19th century and origins and classifications of flamenco dances. She was assisted by **La Quica,** a wonderful exponent of zapateado, and by **Maria Fernanda Montea** and **Alberto Portillo.**

By special favour, **Jose Greco** brought several members of his company over to England especially to appear on this program. Dancers **Nila Amparo, Carola Goya, Luis Olivares,** 'cantador' Rafael Romero and pianist Roger Machado added immeasureably to the interest of the occasion.

The audience, which represented almost the whole English dance world, was extremely enthusiastic; their enthusiasm made the recital extremely late in finishing. The whole demonstration was repeated on the following evening at London's Spanish Institute with equal success.

The annual report of the Arts Council for 1949-50 reveals that during that year £233,893 (approximately $675,000.) was spent on opera and ballet. Audiences at Covent Garden, which receives the bulk of this grant, were even larger than in the previous year, averaging 94% of capacity for ballet (i.e. Sadler's Wells).

Difficulties about obtaining the music rights for THE WITCH caused a last minute change in plans at the Sadler's Wells Theatre Ballet. Instead of producing this ballet (which **John Cranko** made originally for the **New York City Ballet**) they substituted on December 19th an entirely new ballet by Cranko called PASTORALE and danced to Mozart's DIVERTIMENTO in D, no. 2. Hugh Stevenson provided the decor.

The **English Folk Dance Society's** annual festival at the Albert Hall is scheduled for January 5 and 6. A group of dancers from Sweden and a team of Macedonian male dancers from Yugoslavia will take part.

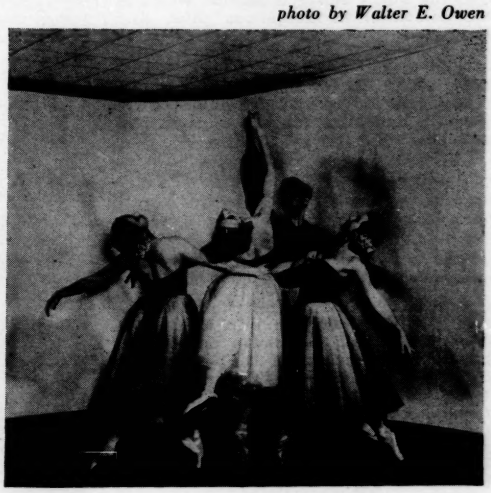
December 11th was a sad day for English dancers. **Vera Volkova,** one of the most beloved and revered teachers to have worked in London, left that day to become resident ballet mistress at La Scala, Milan, a post once held by the great Cecchetti. Her husband, painter Hugh Williams, accompanied her.

Spanish dancers **Teresa** and **Luisillo,** formerly of Amaya's troupe and now heading a strong company of their own, presented three weeks of Spanish ballet at London's Saville Theatre. Both dancers have prodigious technique and present their show with a maximum of effectiveness but they have acquired a "night club" patina, which is superficial and unpleasing.

**Ninette de Valois,** on her arrival home from America, announced in a press inter-

**a New York debut: the Igor Schwezoff Ballets**

*photo by Walter E. Owen*



**Leading dancers in the Igor Schwezoff ballet company, which is to appear January 14th at the Central H. S. of Needle Trades in New York City, in three Schwezoff ballets. These present are Helen Murielle, Genia Melnitchenko, Ruth Gilbert and Wilson Morelli.**

view that she was unperturbed by Helpmann's departure or by Fonteyn and Shearer's film plans. Disclaiming any anxiety about replacements, she said: "There are three young women on the American tour now whom I have no doubts about." She proceeded to name **Violetta Elvin** and **Beryl Grey**, but left the identity of No. 3 shrouded in mystery.

**Mary Clarke**

•

**in PARIS . . .**

The "echoes" from Paris concerning the appearance of the **American National Ballet Theatre** are enthusiastic. I regret I missed this company, as I have been in America during its appearances, but Americans will be glad to know that even such papers as Le Monde, which was accused of ill-judging the Ruth Page Ballets through anti-American spirit, has been entirely laudatory. Le Figaro writes: "**Nora Kaye** is a great artist" and again, "The classic dance could not find more perfect interpreters in 'Themes and Variations' than **Mary Ellen Moylan**, of ravishing grace, and **Igor Youskevitch**, who, elsewhere, in the Pas de Deux of BLACK SWAN, with his partner, **Alicia Alonso**, unleashed the enthusiasm of the connoisseurs. . ."

**Janine Charrat** has been appearing with the Ballets des Champs Elysees in Nice and Montpellier. Now she is leaving for Stockholm where she will do the choreography for the ballet ABRAXAS, in which she will also appear. In the spring of 1951 she will head dance performances of both the Bordeaux and Toulouse festivals.

**Vito Pandolfi** has just terminated a short film called "Souvenir of the Ballet Russe" to the glory of Diaghileff. Decors are by Picasso, Cocteau, Matisse, etc.

**G. G. A.** and **S. M.**

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The open season for recrimination (legal) seems to be upon us. First, **M. Georges Hirsch**, director general of the Paris Opera, who was recently assailed and nearly killed by a tenor he had dismissed, has had no apparent luck with dancers or critics either. When the former soloists of the Opera, **Roger Fenenjois, Marianne Ivanoff** and **Serge Peretti** left the Opera some time ago, the direction issued a release to the press charging that these three had made off with costumes belonging to the Opera. The result of a recent action taken against M. Hirsch by the three dancers has resulted in a verdict of guilty against M. Hirsch, who has been ordered to issue a retraction to the same papers which printed the original accusatory deposition.

Worse, M. Hirsch, taking offense at a printed opinion of **Maurice Pourchet**, critic for the periodical Les Arts, brought suit against M. Pourchet, who is a practicing barrister on the side. The latter pleaded his own case and won. M. Hirsch is in the interesting position of having to pay damages to M. Pourchet for disliking the latter's critical point of view.

More astounding, not to mention more preposterous, is the outcome of the suit of local veil-and-drum dancer **Janine Solane**, against Mlle. **Dinah Maggie**, the dance critic on the paper, Le Combat. Mme. Solane charged Mlle. Maggie with exceeding a critic's license and was supported by the court which ruled against the latter and imposed upon her a stiff fine. Much to the surprise of the Court, which lacks the discrimination of more au courant circles, the entire circle of dance critics in Paris, most dancers and those with intimate knowledge of dance have supported Mlle. Maggie's appeal to reverse the verdict, the decision of which has not yet been made known.

*photo by LIDO, Paris*

German dancer **Marianne Lutz-Pastre** has been invited to appear at the forthcoming Jazz Gala, recommended for the program by Duke Ellington, who calls her "little sister", no less.

**P. T.**

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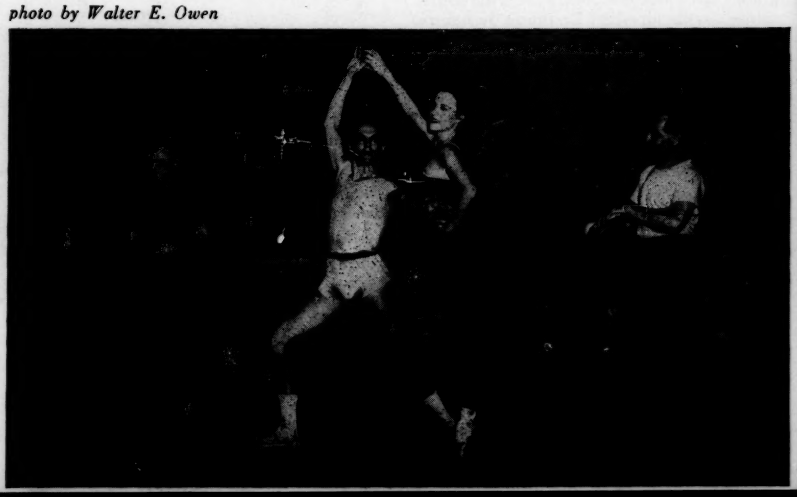
**in CHICAGO . .**

Local music critics heaped praise on **Charles Weidman's** work in LOVE FOR THREE ORANGES, crediting everyone for it except Mr. Weidman. Dancers appearing in the 3-week Chicago engagement with the New York City Opera were **Jamie Bauer, Felisa Conde, Norma Doggett, Barbara de Feo, Marilyn Fleming, Anita Rodenhausen, Gerald Decker, Lee Murray, James Smith, Lloyd Tygett, Jack Tygett** and **Nicki Vanoff.**

As a step in including Chicago in the Opera set-up, Mr. Weidman invited **Ruth Page** to stage the grand ballet and Nubian slave dance in AIDA. The results were much in keeping with the spectacular requirements of opera. Soloist **Helen Constantine** gave the triumphal scene the virtuosity it calls for. **Barbara Steele, Joan Ehemann** and **John Sharpe** were the agile and acrobatic little black boys.

**Maria Tallchief and Nicholas Magallanes, leading dancers of the New York City Ballet (right) appeared as guests on Faye Emerson's Pepsi-Cola TV show, in the SYLVIA pas de deux. They little recked with the Dance Notation Bureau, which in the person of its ubiquitous chief, Ann Hutchinson, was prepared to use them as demonstration material for dance notation — and it must be added, to everybody's delight. L. to R. are Miss Hutchinson, currently dancing in KISS ME, KATE, Faye Emerson and Miss Tallchief and Mr. Magallanes.**

*photo by Walter E. Owen*



**Recent arrival in America, Vladimir Konstantinov (right) an alumnus of the Russian Imperial School, is recent addition to faculty of the school of Olga Tarassova in New York City. Mme. Tarassova (left) views Mr. Konstantinov's coaching of adagio class. The pas de deux in execution is by Audrey Keane, former Met ballet soloist and Peter Deign, former Ballet Russe soloist, both currently dancing in musical comedy.**

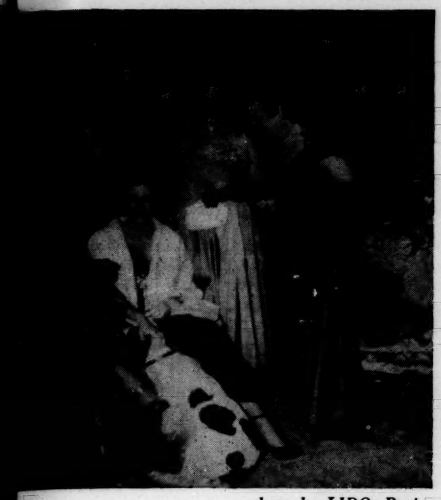


*photo by LIDO, Paris*

**Further reverberations from Europe prove the signal triumph made by Ballet Theatre in Paris, where notables in theatre, haute couture and diplomacy gather to do the company honour. In photos at left, taken at the American embassy in Paris, at a reception given by American ambassador David Bruce, are (seated, l. to r.) Elsa Schiaparelli, Mrs. David Bruce; (standing, l. to r.) Serge Lifar, Lucia Chase and Marie Louise Bosquet.**

**In photo, page 10, at the same event, are Michel Renault, of the Paris Opera Ballet, Alicia Alonso, Serge Lifar, Lucia Chase and Mary Ellen Moylan.**

•

**Below: Members of B. T. Paul Godkin and John Kriza, during Edinburgh appearance, with visible proof that they've been to the Highlands, to wit, a load of Scottish heather.**

*photo by Kelly Brown*

**Charles Weidman** and his dancers were wined and dined gaily and generously by former Weidman dancers in Chicago. **Gary Roberts** welcomed Mr. W. with a cocktail party and **Madge Friedman** had the troupe in for Thanksgiving cheer at Highland Park. At **Helen Aaron's** close-of-the-season party, the dancers were not to be outdone by the singers who had a swell time giving of themselves. It ended with a couple of Weidman's well-known and becoming-too-rare impersonations of dancers on the contemporary scene.

**Norma Doggett** stepped into the leading dance role in the Blackhawk Cafe's "Roarin' Twenties", a night club show that is well on its way towards a complete year's run. **Lynn Joelson** and **Margaret Banks** have danced the same part . . . **Luca Bartosek** and **Richard France** are the featured dancers in the **Dorothy Dorben** numbers at the Chez Paree . . . Hindu dancers **Vashi** and **Veena** appeared in the University of Chicago's Mandel Hall on December 8 and 9 . . . Prolific **Beldon Starr** presented three new works at Curtis

*(Continued on page 56)*

**The happy man in the center of this swarm of lovely ladies is Robert Lindgren, of Ballet Russe de Monte Carlo — all on account of his having a birthday, which was staged by Hollywood dancer Robert Ossario for friend Lindgren during the company's visit to Hollywood. The gals singing Happy Birthday offkey are (l. to r.) Yvonne Chouteau, Gertrude Tyven, Sonia Taanila, Mary Haywood, Helena Seroy, Shirley Haynes. Kneeling in foreground are Eleanore Treiber and Patricia Peters.**

*photo by Constantine*

# the season in review

## by Doris Hering

**GRAND BALLET du Marquis de Cuevas**
**season October 30 — November 25, 1950**
**Century Theatre, New York City**

The **Marquis de Cuevas**, whose **Grand Ballet** spent four weeks (beginning October 30) at the Century Theatre, has been called the "Diaghilev of 1950." Nothing could be less true. For Diaghilev rescued the Russian ballet from a slough of sterile vehicles for self-centered virtuosi. The Marquis has done much to draw the ballet back to that decadent level.

There are many valid approaches to the art of ballet. In some works one is drawn by the freshness of the movement designs and their aptness to the theme. Others establish imaginative relationships between dance and music. Still others give tradition a tasteful and sympathetic cloak. Most of the works performed by the Marquis de Cuevas' Grand Ballet fell into none of these categories. They were, instead, a kind of dressed up vaudeville.

The brunt of each performance was placed upon the shoulders of a few talented but overworked stars. There seemed to be no second rank soloists trained to take over leading roles when necessary. There was, instead, a wide gap between the stars and the corps de ballet who often did little more than animate their costumes, each in his own French, Russian, Italian, or American style..

The fact that the principal dancers were so mercilessly overworked meant that they often were forced by fatigue to substitute a false verve for genuine style. And since overwork means more frequent injury, there were innumerable program changes, most of them unannounced.

The company's total repertoire for the New York Season turned out to be about twenty-two works — some traditional, some inherited from the Marquis' Ballet International, and some created especially for the Grand Ballet since its founding in Europe in 1947.

Probably the most frequently performed was DIVERTISSEMENT, a mixture of variations from Petipa's SLEEPING BEAUTY with an opening night interpolation of the BLACK SWAN PAS DE DEUX.

The ballet was staged by the company's ballet master, **John Taras**, and gaudily decorated by Andre Delfau. His painted drapes decorated with climbing nude

males seemed unrelated to the parrot-bright costumes and equally unrelated to the period in which the choreography was born.

Of the performances in DIVERTISSEMENT, **Ethery Pagava's** was the most distinguished. She brought to the Lilac Fairy Variation a sustained legato style and some awareness of its musical requirements.

In addition to DIVERTISSEMENT, the Grand Ballet featured several special variations for its stars. There was the NUTCRACKER PAS DE DEUX for **Rosella Hightower** and **Andre Eglevsky,** the BLACK SWAN PAS DE DEUX for the same dancers, the DON QUIXOTE PAS DE DEUX for **Marjorie Tallchief** and **George Skibine,** and a PAS DE TROIS CLASSIQUE designed by **Balanchine** for Rosella Hightower, Marjorie Tallchief, and Andre Eglevsky.

In all of these variations the emphasis was on brilliance and competitive virtuosity. This was particularly true of the performances of Rosella Hightower and Andre Eglevsky. Costumed to the hilt by Balmain and Jean Robier, they danced everything fortissimo. Both happen to be strong, athletic dancers, and they made little effort to color these qualities with subtlety, although technically both offered breath-taking moments.

Miss Hightower and Mr. Eglevsky function smoothly and efficiently as partners, but they seem to accept their partnering as an inevitable condition of ballet, rather than as a pleasurable and pleasure-giving way of dancing. One misses in their duet work the undercurrent of give-and-take that is present, for example, in the adagio of Marjorie Tallchief and George Skibine.

Of the ballets especially designed for the Marquis de Cuevas' Company, three proved to have somewhat more than passing interest. The most integrated of these was **Ana Ricarda's** DEL AMOR Y DE LA MUERTE.

Handsomely mounted in the Goya tradition by Celia Hubbard, the ballet carried out this tradition in the elegance of its dancing style and the pride-before-love theme. It concerned a handsome bullfighter (George Skibine) who rejected his sweetheart (Miss Ricarda) upon falling in love with a beautiful duchess (Marjorie Tallchief). The combined jealousies of the spurned sweetheart and the betrayed duke resulted in death for the lovers.

The high point of the ballet came in the second scene, which found the "torero" alone and sleeping. His dream was externalized through an admirably constructed pas de deux with his new-found love. This pas de deux present both Mr. Skibine and Miss Tallchief in the kind of choreography that is best suited to them — the tender and lyric. Their mood of subdued ecstasy was poetically projected.

In the third scene, choreographer Ricarda achieved a fine atmosphere of ruthlessness and impending doom. She did so by means of two fierce solos for herself and through a calculatedly brutish group bit for the men.

For his maiden choreographic effort, George Skibine saddled himself with the Romeo and Juliet theme and with Tchaikovsky's Romeo and Juliet Overture. Both, despite their individual merits, are hackneyed ballet material. It was, therefore, to Mr. Skibine's credit that he managed to inject a certain freshness into his A TRAGEDY IN VERONA.

He avoided the dramatic and character delineation aspects of the plot and merely reflected the changing moods of the score. But in so doing he displayed a marked ability to express feeling through movement.

As Romeo, Mr. Skibine was impassioned and romantic, but Ethery Pagava's naturally aggressive style did not leave much room for youthful tenderness as Juliet.

Most female dancers like to think of themselves as lineal descendents of the most famous dancer of all — Salome. **Rosella Hightower** is one of these. And so she designed and danced a solo called SALOME.

What Miss Hightower lacks in creativeness she compensates for in sheer will power. The result is often comparable. In this case she managed to dominate such stylistically unrelated elements as Richard Strauss' monumental Dance of the Seven Veils music; the convention of dancing on points; and the problem of doing a dramatic dance out of context. The result was a clear and sometimes exciting projection of cunning, violence, and insanity.

Jean Robier's ingenious seven veils costume and Celia Hubbard's cleverly illuminated set added a great deal to the total effect.

Of the other works created for the Marquis de Cuevas' company, the less said the better. **John Taras'** PERSEPHONE, based ever-so-loosely upon the myth of Demeter and Zeus, was merely another DIVERTISSEMENT in sheep's clothing.

Even worse than PERSEPHONE was **David Lichine's** ENCHANTED MILL. Accompanied by snatches from Schubert, it was about a cute boy who fell in love with a cute girl in front of her father's cute mill after said cute boy had been stung in his cute bottom by a cute bee.

The repertoire also included a revival of **Bronislava Nijinska's** LES BICHES, one of the most discussed ballets of the twenties. LES BICHES must at one time have been a sharp and pointed satire, for it held up for scrutiny the superficial and not always moral doings at a house party. And in so doing it used an interesting combination of geometric arms and ballet legs.

But the choreographer, perhaps mellowed by the years, has, it seems to us, watered down the ballet's point. And the inept corps de ballet has finished the job.

The most interesting characterizations were **Marjorie Tallchief** as the aloof female guest and **Vladimir Oukhtomsky** (alternating with George Skibine) as her ardent pursuer. Mr. Oukhtomsky had a look of rosy good health that well matched his bathing-suited role.

**Solange Golovina** and **Andrea Karisen** touchingly portrayed two amorous little girls, and **Olga Adabache** as the Hostess has the dubious distinction of being devoid of subtlety as an actress and badly trained as a dancer.

The other near-novelty of the season was the Massine ballet, MAD TRISTAN, inherited from the Ballet International. It was little more than an animated exhibition of Dali paintings and costumes.

Other works included **John Taras'** academic DESIGNS WITH STRINGS; **Balanchine's** imperishable CONCERTO BAROCCO and his moribund NIGHT SHADOW; and the usual re-stagings of LES SYLPHIDES, SWAN LAKE, PETROUCHKA, and GISELLE.

The merits of most of these works lay in the performances of the principal dancers led by the hardworking **Rosella Hightower.** She performed in virtually every ballet. But despite the fact that she is obviously a serious artist and a technician of the first order, she is just as much in need of artistic direction as the smallest member of the corps de ballet. She must learn that repose and serenity are often far more moving than pyrotechnics.

While Miss Hightower has dramatic range (her Giselle, in particular, made sense), **Andre Eglevsky** is useless when he cannot be his robust, grinning self, executing innumerable turns and entrechats with smoothness, fine phrasing, and manly deportment (with the exception of his flapping hands). When he is required to act (for example, as Albrecht in GISELLE) he displays virtually no understanding of what motivates dramatic gesture.

A truly competent artistic director would have helped to set off the characteristics which make **Marjorie Tallchief** and **George Skibine** differ in dancing style from **Rosella Hightower** and **Andre Eglevsky.** He would have seen that the former are lyric dancers and the latter are bravura performers. And he would have encouraged Miss Tallchief and Mr. Skibine to develop this appealing aspect of their personalities. Instead, they were often placed in the position of having to be dashing and exuberant when their natural warmth and simplicity would have been more than welcome.

**Ethery Pagava,** much touted as the talented "baby" of the company, is a strong girl and a real presence on stage. But, while we enjoyed her air of authority, it may be token a lack of sensitivity. Only seeing her in more substantial roles could clarify this point.

**Serge Golovine** is blessed with a small but virtually perfect dancing physique. His legs are sturdy, his feet exquisite, his neck and back straight and strong. And he uses this instrument to good advantage in brilliant turns, a soaring elevation, and a quicksilver sense of phrasing. But, alas, he is tainted with artificiality. He pouts and flirts and droops his hands. As a partner he is self-centered, and he strains for technical effects, thereby losing all sense of the dancing line.

In LES BICHES and THE ENCHANTED MILL **Raoul Celada** displayed individuality and an agreeable, unhurried liveliness. And as Petrouchka, **Nicholas Orloff**

*(Continued on page 54)*

*In memoriam:*

# ANNA PAVLOVA

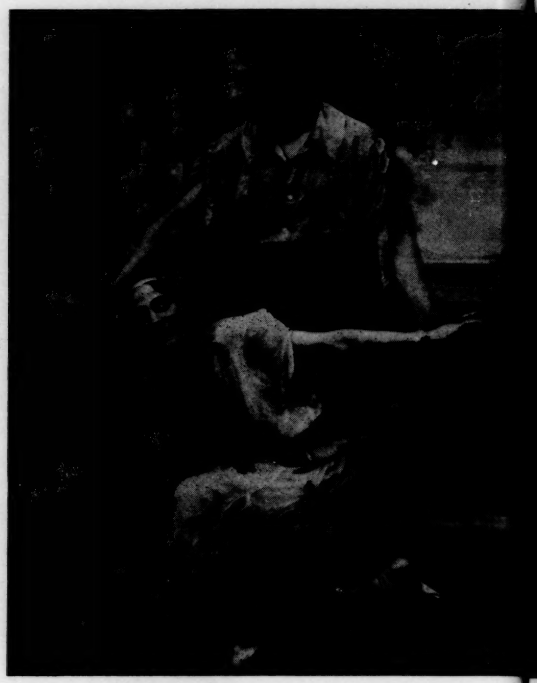
## 1882—1931

*photo from the collection of Hilda Butsova*

# ANNA PAVLOVA

## dancing in . . .

**WALTZ CAPRICE**



*with partner Mikhail Mordkin.*
*from the collection of Hilda Butsova*

**CALIFORNIA POPPY**

*from the collection of Hilda Butsova*

**RUSSIAN DANCES**

*from the collection of Hilda Butsova*

**COQUETRIE de COLUMBIN**

*from the collection of Hilda Butsova*

**GAVOTTE** **LES SYLPHIDES** **SNOWFLAKES** ***(from Nutcracker Suite)***

*h partner Alexander Volinine.*
*om the collection of Nathalie Branitzka*

*with partner Alexander Volinine.*
*from the collection of Hilda Butsova*

*with partner Alexander Volinine.*
*from the collection of Hilda Butsova*

**TWENTY years have come and gone since the death of this immortal among dancers, but her presence is as immediate and forceful as it was when Anna Pavlova was still among us. Those who were privileged to see her have grown older, some have vanished from the world's stage, but none who ever saw her, none who have the gift of memory, have ever forgotten, or will forget.**

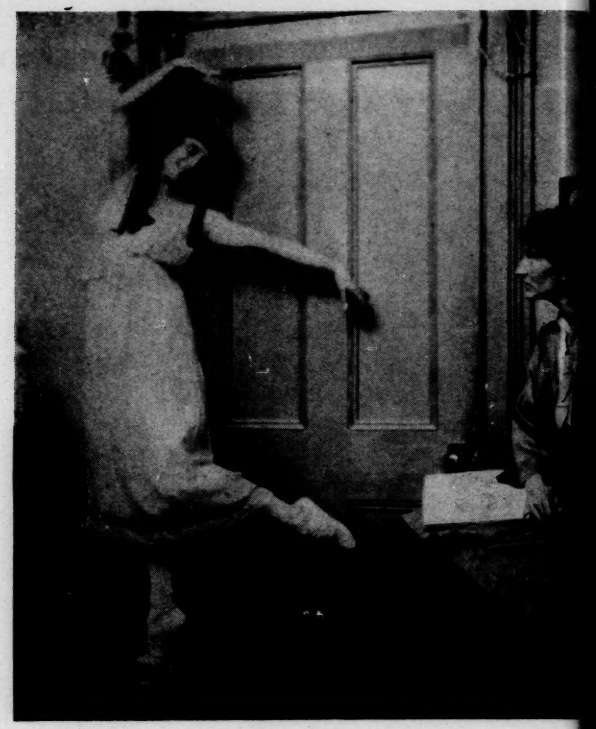
**Among those who knew her best, there are scores who wish to raise their voices again in her honour. Millions of words written and spoken in praise of Pavlova have been and will continue to be expressed. To do justice to the heartfelt tribute from her surviving friends and companions in the dance, DANCE MAGAZINE would, of necessity, need to issue an immeasureably larger volume than the present, to encompass the flood of tribute to Anna Pavlova.**

**In the interest of economy of tribute, the editors warmly thank these many friends for their generous expression, and affirm that these tributes are *felt*, if not read by the collective readership of DANCE MAGAZINE.**

**In solemn observation of this vingentennial anniversary of the death of Anna Pavlova, therefore, DANCE MAGAZINE dedicates this January 1951 issue to the memory of the great dancer, and commemorates the occasion with the only visual testimony still on the records of her inestimable beauty and grace — the photograph.**

**The editors wish to express their deep appreciation to Mme. Hilda Butsova for the loan of seventeen of the eighteen photographs used in this memorial issue, and likewise to Mme. Nathalie Branitzka for the loan of the other (single) photograph.**

***H. D.***



Pavlova visiting with Charles Chaplin on one of her frequent visits to California.

Pavlova on holiday in Sicily.

Pavlova on a holiday in Egypt.

*all photographs on pages* 16 *and* 17
*from the collection of Hilda Butsova*

# off-stage with

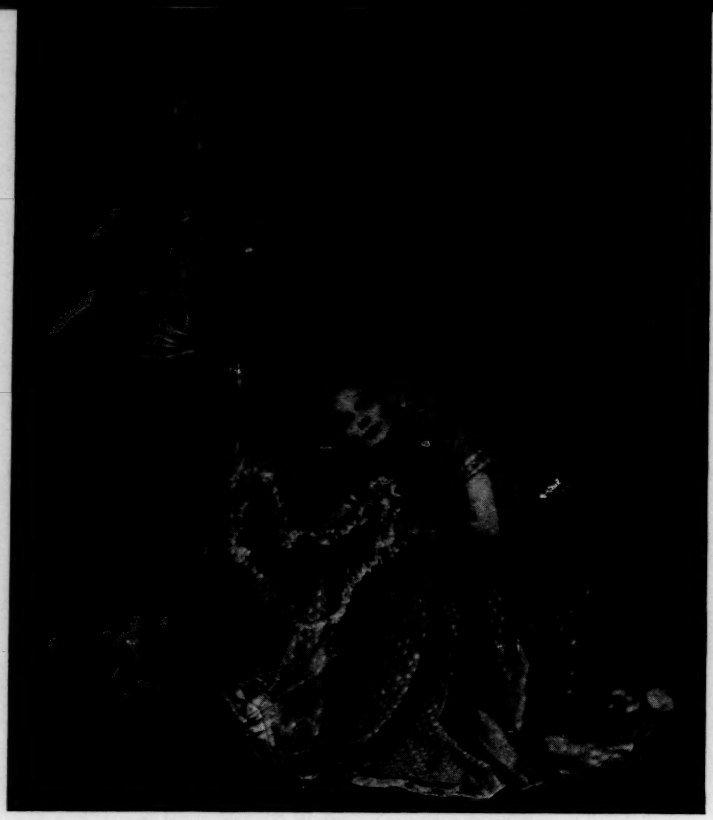
# ANNA PAVLOVA

## and friends . . .

Left—Pavlova posing for sculptress Malvina Hoffman, for the famous "Autumn Leaves" statues.

Right — Pavlova resting from a strenuous tour, made a hobby of sculpture as means of recreation. The graceful figurine is her own work.

Pavlova with her friend, Rosina Galli, ballet mistress of the Metropolitan Opera Ballet for twenty-one years, on holiday in Italy.



ANNA PAVLOVA dancing with Uday Shankar, whom she discovered when he was a student in London, 1922.

*all photographs, pages* 18 *and* 19 *from the collection of Hilda Butsova*

# DATES and PLACES

in the life of

# Anna Pavlova

**EDITOR'S NOTE: The following is from PAVLOVA, An Illustrated Monograph, edited by Paul Magriel. Copyright 1947, by Dance Index. Reprinted by permission of Henry Holt and Company, Inc.**

•

1882 Born, St. Petersburg, January 31st.
1892 Admitted to the Imperial Ballet School, St. Petersburg. First teachers are Paul Gerdt, Christian Johannsen, Nicholas Legat and Eugenia Sokolova.
1898 Leaves school.
1899 Makes debut at the Maryinsky Theater in small part without ever having been a member of the corps de ballet.
1905 Begins study with Enrico Cecchetti.
1907 Tour to Riga, Helsingfors, Stockholm and Copenhagen. First tour of a wholly trained company of Russian dancers. King Oscar of Sweden conferred Swedish Order of Merit on her.
1908 Tour to Leipzig, Prague, Vienna. Company included Adolph Bolm, Nicholas Legat and Lubov Egorova.
1909 Appears with Nijinsky in *Le Pavillon d'Armide* for first Diaghilev Paris sea-

(*Continued on page* 53)

Pavlova during one of her tours of the Orient, made friends with the famous Japanese dancer - actor, Kikugoro, who is shown here with his family.

The result of the influence of Japan upon Pavlova is shown in this little divertissement practiced by Pavlova for her own amusement on the lawn of her home, Ivy House, in London.

# The DRAGONFLY

**choreography after the original by ANNA PAVLOVA arranged by Hilda Butsova**

**THE accompanying dance, conceived as the ultimate form of *hommage* to the memory of a friend and colleague of nearly twenty years, is dedicated to this, the vingentennial memorial issue by *HILDA BUTSOVA* who was for nearly two decades the first soloist in the company of Anna Pavlova, ranking second to Pavlova alone.**

**As nothing speaks more profoundly than dance itself, Pavlova's *DRAGONFLY* dance is herewith published for lovers of dance the world around, to learn and to perpetuate.**

***DRAGONFLY* was one of Pavlova's most beloved dances, and it was conceived, as related by Mme. Butsova, during the brief visit to Russia in 1913, when Butsova and Pavlova were visiting Tsarskoye Seloe. Pavlova, observing the play of dragonflies over the surface of the pond, at the edge of which the two dancers were sitting, remarked to Hilda Butsova, "You see those? I would like to do a dance as beautiful as the dragonfly's."**

**H. D.**

THE DRAGONFLY is danced to the Fritz Kreisler "Schoen Rosmarin", which is published by Charles Foley, music publisher, New York City.

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This arrangement of THE DRAGONFLY is arranged to the exact measure and repeats, as published in the above suggested Kreisler arrangement.

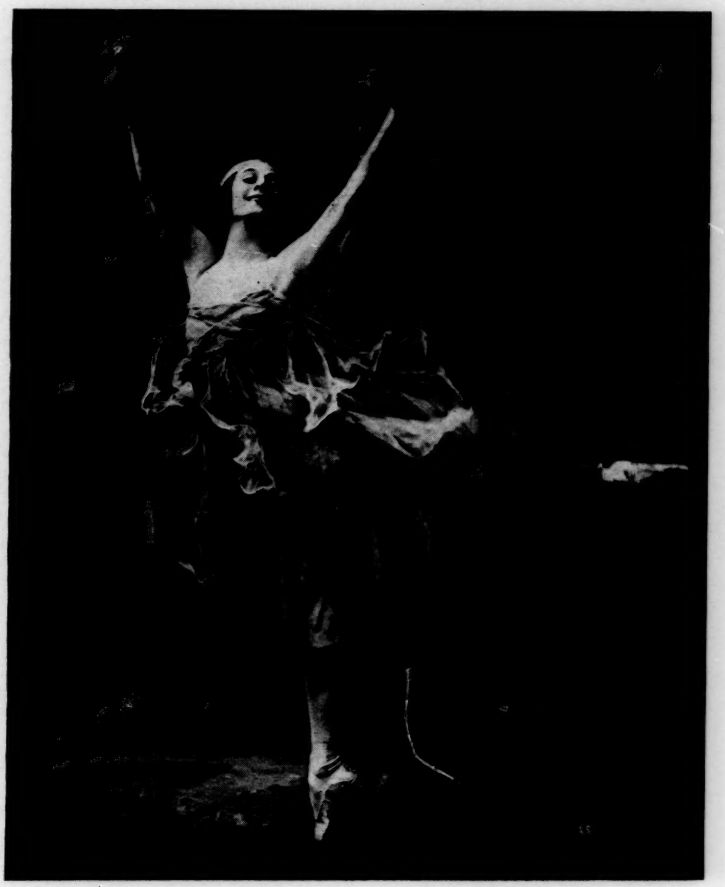
•

THE DRAGONFLY, as a dance, presents no enormous technical difficulties; it is chiefly in its power to evoke the startling flight and movement of the dragonfly that its difficulty reposes. It is precisely this which is a challenge to the soloist and one which should prove a constant goal to the dancer who attempts it.

•

The costume suggested is after that conceived by Mme. Pavlova, herself: blue, green and purple net, with two sets of wings, one longer, one shorter, in emulation of the dragonfly. The dress should be decorated with only occasional sequins of blue and green. Too many sequins will utterly destroy the effect intended.

The photo of Anna Pavlova on this page suggests the manner in which the hand is wrapped around the longer wings in the course of the dance.



I

| | MEASURE |
|---|---|
| Starting in wings, upstage, left, emerge facing audience. | |
| 1 *Chassé* R. foot fwd. to R. | & |
| 1 *Sauté* on L ft., R leg in 2nd pos. *en l'air*, turning body sharply to L side, landing on L ft., R leg in 1st arabesque (fouette). | 1, 2 |

(*Continued on page* 52)

# The METROPOLITAN OPE

## it's sixty-seven years seen in review

## by Lillian Moore

***FOREWORD:***

**For sixty-seven years the foremost and most distinctive opera house in America has housed a ballet, sometimes for better, sometimes for worse. So little has been credited to this distinct phenomenon, a ballet which has survived in spite of little artistic nourishment, that the editors of *DANCE Magazine* feel the need for a comprehensive study of such a phenomenon, a task undertaken by a writer well equipped for such work, Miss Lillian Moore. The writer has been, among other varied positions in a long career in dance, a soloist with the Metropolitan Opera Ballet. She writes with sympathy, modified by absolute impartiality, without prejudice, and with a keen sense of the difficulties of the ballet as a body, *vis a vis* the management of the Opera.**

**H. D.**

THE Metropolitan Opera Ballet has never been able to build up a consistent, uninterrupted tradition, nor to develop an individual style as, for example, the Paris Opera Ballet has done. Founded in 1883, when the brilliance of the romantic ballet had faded and the present renaissance of the dance was yet undreamed, the Metropolitan Opera Company had no great incentive for the foundation of a permanent, artistically important ballet group. Established in an age when song was preeminent, the Metropolitan has devoted itself fairly consistently to its glorification, at the expense of its sister art, the dance.

Nevertheless, since its opening sixty-seven years ago, the Metropolitan has always maintained some sort of dance company of its own (for long periods it was the only permanent dance group in America); and over the years the Metropolitan Opera Ballet has managed, in spite of the innumerable difficulties of functioning in a subordinate position, to chalk up a modest list of achievements and a few legitimate triumphs.

The first American genre ballet ever given at the Metropolitan Opera, called "Dance In The Place Congo", with choreography by Ottokar Bartik, was premiered in 1918. Principals shown here are (l. to r.) Ottokar Bartik, Rosina Galli and Giuseppe Bonfiglio, all in blackface.

Giuseppe Bonfiglio, who holds world record for tenure of title as premier danseur in any opera (thirty years and over) is shown here with partner Rita de Leporte in "La Juive", season of 1927-28.

# A BALLET *Story*

Among the celebrated dancers and choreographers who have worked with (and sometimes battled against!) the Metropolitan, one finds the names of George Balanchine, Anna Pavlova, Adolph Bolm, Rosina Galli, Luigi Albertieri, Ruth Page, Boris Romanoff, Cia Fornaroli Toscanini, Adeline Genée, Malvina Cavalazzi, Bianca Froehlich, Michael Mordkin, Rita De Leporte, Felia Doubrovska, Ruthanna Boris, George Chaffee, Maria Gambarelli, Anatole Vilzak, Marina Svetlova, William Dollar, Lew Christensen, and countless others, famous in their day, whose names have faded into the past.

Among the ballets danced by the Metropolitan's own forces during the regular opera seasons (exclusive of the special seasons given at this theatre by various ballet companies in recent years) have been *Petrouchka, Le Coq d'Or, Coppélia,* and two American ballets, John Alden Carpenter's *Skyscrapers* and Henry Gilbert's *The Dance in Place Congo.* The Metropolitan Ballet even collaborated, back in the dark days of the 'nineties, on the production of a big historical ballet spectacle, *America,* patterned after the famous old Italian classic, *Excelsior.*

A James Montgomery Flagg drawing of the wings of the Metropolitan Opera during the season 1915-16, of the ballet mistress Pauline Verhoeven and premiers Rosina Galli and Giuseppe Bonfiglio.

When the brand-new Metropolitan Opera House opened its doors in the autumn of 1883, its ballet was headed by Malvina Cavalazzi, one of the distinguished dancers of her day, and a former prima ballerina of La Scala in Milan. Cavalazzi managed to hold her own against the superb voices of the golden age of opera. Describing her, a contemporary critic lapsed into unaccustomed rhapsodies: "She is music embodied in visible motion. She flits across the stage like a flower on the wind. Invisible wings seem to bear her hither and thither with swiftness and lightness incredible, and every pose is a sculptor's dream. Our gay grandsires love to talk of Fanny Elssler, of Taglioni, of Cerrito. They are obliged to confess that they find in Madame Cavalazzi the perfect modern representative of the supreme heroines of the Terpsichorean art. She is one of the few exquisite *artistes* who elevated the dance from the somewhat vulgarized ballet to its legitimate place in the realms of poetry. As premiere danseuse in such operas as *Robert Le Diable, Favorita, Carmen, Aida, La Traviata,* and *Mefistofele,* she fairly divides the honors with prima donnas and tenors. Indeed, there are occasions when she is the bright particular star of the evening..."

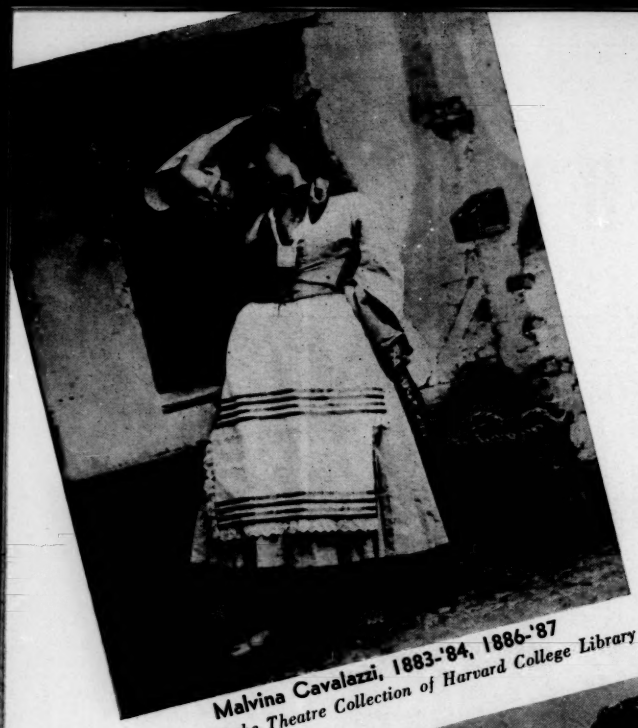
One such occasion was her appearance in the mimed role of Fenella, the dumb girl, in Auber's opera *Masaniello.* "The most emphatic success of the evening was won by Mme. Cavalazzi, who in the part of Fenella discovered herself as an actress of a great emotional power and deep intelligence," commented the New York Herald, "A more picturesque, a more graceful or a more pathetic embodiment of this character, it would be

(*Continued on page* 26)

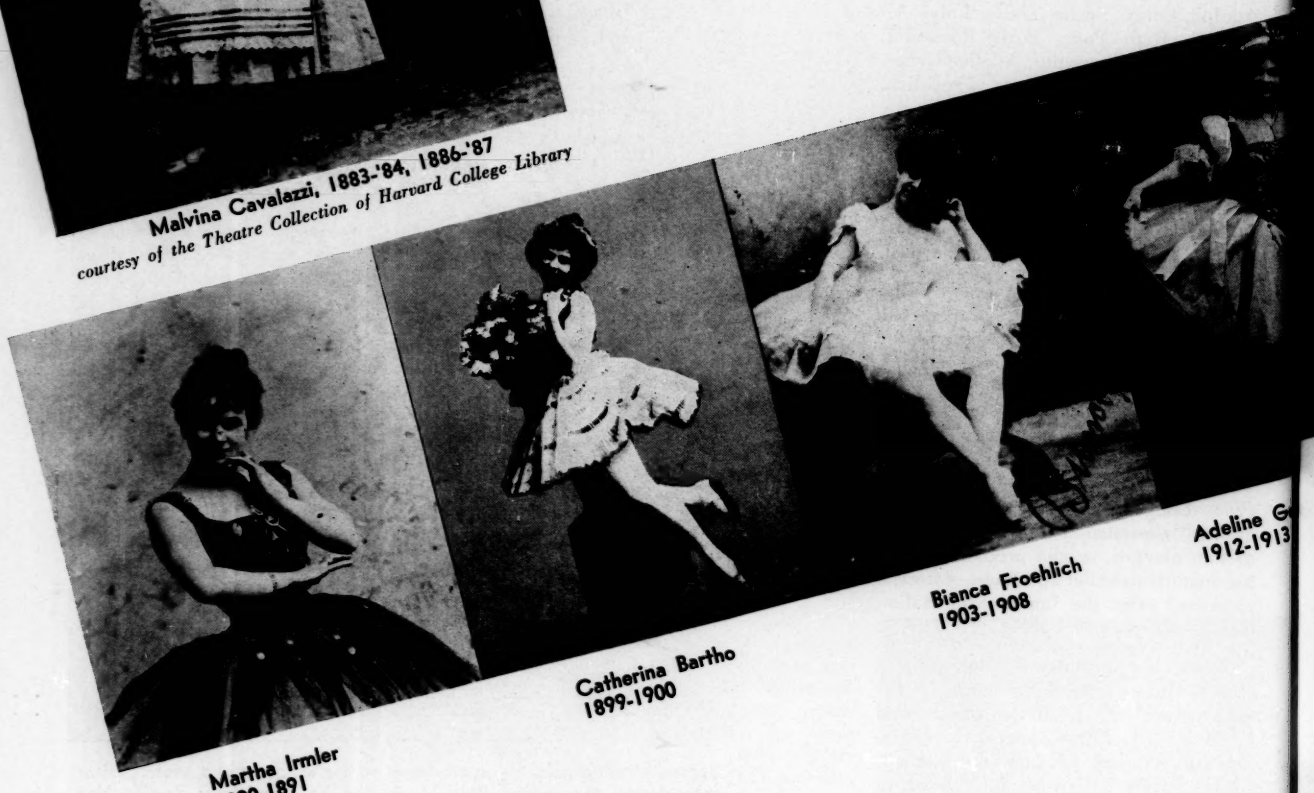
# from CAVALAZZI t

## a cavalcade of

## METROPOLITAN Ballerinas



Malvina Cavalazzi, 1883-'84, 1886-'87
*courtesy of the Theatre Collection of Harvard College Library*



Martha Irmler
1890-1891

Catherina Bartho
1899-1900

Bianca Froehlich
1903-1908

Adeline G
1912-1913

Cavalazzi dancing the deaf mute Fenella in the opera "Masaniello", a role also done by Pavlova in the film "The Dumb Girl of Portici". In 1887, at least a decade before Duncan took off her shoes, you will note that bare feet were acceptable, at least at the Metropolitan Opera.

Irmler in the ballet of the opera "Les Huguenots".

Bartho, one of the first Russian imports at the Met, a pupil of Cecchetti.

Froehlich, the first dancing Salomé at the Met, still active today and teaching in Cleveland, Ohio.

Genée as Swanhilda in "Coppelia".
*courtesy of the Archives of the Royal Academy of Dancing, London*

Swain, the first American to hold the title of prima ballerina at the Met, dancing in "Aida".
*from the collection of Lillian Moore*

Galli, whose overlapping roles as ballerina and ballet mistress at the Met cover a period of twenty-one years, holds the record for tenure of such title.
*courtesy of Rita de Leporte*

DeLeporte in a little-known Puccini opera, "La Rondine".

# GOLLNER

Eva Swain
1913-1914

Rosina Galli
1914-1931

Rita de Leporte
1931-1935

*photograph by Constantine*

**Nana Gollner**
**1950-1951**

Gollner, latest in the cavalcade of Metropolitan ballerinas, comes this year from a triumphant career in Ballet Theatre and other companies. She is shown here in the ballet "Giselle".

# a panorama of

# METROPOLIT

### AMERICA, 1893

**The Telephone Boys variation from the grand spectacle, AMERICA, produced by Kiralfy for the Met, one of the earliest ballet spectacles to deal with American technological advances, viz. telephone, steam, locomotive.**

### DANCE IN THE PLACE CONGO, 1918

**One of the first ballets ever produced in America dealing with American ethnic material, was Ottokar Bartik's DANCE IN THE PLACE CONGO, set in New Orleans of the early 19th century, and dealing with magic, vengeance and creole ritual.**

### PRINCE IGOR, 1915

**The Ottokar Bartik choreography for the Polovtsian dances from PRINCE IGOR, with Bartik, Rosina Galli and Guiseppe Bonfiglio as the principals, center front.**

### SAMSON AND DELILAH, 1916

**The Pauline Verhoeven choreography for SAMSON AND DELILAH, produced this kind of effect in 1916.**

### SAMSON AND DELILAH, 1936

**20 years later in 1936, the Balanchine choreography for SAMSON AND DELILAH produced this kind of effect.**

# PERA BALLETS

### L'AFRICAINE, 1934

**A stage rehearsal of the Auguste Berger choreography for the ballet from the opera, L'AFRICAINE, in 1934.**

### MERRY MOUNT, 1934

**Rosina Galli's mounting of the ballet from the Howard Hanson opera MERRY MOUNT, an artistic spectacle, but never since repeated.**

### ALCESTE, 1941

**A performance photo of the Boris Romanoff choreography for the ballet from ALCESTE.**

### CARMEN, 1944

**The Boris Romanoff choreography for CARMEN, in 1944, with soloists Marina Svetlova, Leon Varkas and Alexis Dolinoff.**

*continued from page* 21

difficult to conceive of . . .", while the Sun described her as a "charmingly graceful and touchingly sympathetic Fenella."

Surprisingly enough, none of the papers made note of the fact that, judging by the evidence of a contemporary photograph (which we reproduce) Cavalazzi danced the part of the Neapolitan peasant girl in *bare feet* — an appropriate gesture, but certainly an extraordinary one, some twenty years before Isadora Duncan and Ruth St. Denis revolutionized the dance by discarding their ballet slippers!

Unfortunately the reviewers, who had only admiration for the staging and dramatic action of *Masaniello*, found Auber's simple melodies "inane", and it was dropped from the Metropolitan repertoire. Thirty years later Anna Pavlova played Fenella in her only moving picture, *The Dumb Girl of Portici*, based on the same work.

The programs for the Metropolitan's first season make no mention of any choreographer, and it is probable that Cavalazzi aranged her own dances and those of the corps de ballet. A year later a certain M. Baptistin appeared on the scene, as the first Metropolitan ballet master of whom we have record. He brought with him three first dancers, Lucia Cormani, Adele Fallio, and Isolina Torri, who had all been trained at the famous ballet academy of La Scala. The following season found Herr Opfermann "of the Grand Opera House, Frankfort", in charge, while the two ballerinas were Bettina De Sortis, from La Scala, and Marie Bonfanti, a pupil of Carlo Blasis, who had been one of New York's favorite dancers ever since her sensational success in *The Black Crook* some twenty years earlier. With two such accomplished dancers at his disposal, Opfermann undertook the production, early in 1886, of the famed Walpurgis Night Ballet in *Faust*, which Antony Tudor has revived at the Metropolitan this season.

Records of the ballet for these early years are exasperatingly meager, and it has not been possible to discover much about the size or quality of the corps de ballet. In 1885, we learn from the programs, there were at least "16 Ladies of the Corps de Ballet", but critical comment was reserved exclusively for the leading dancers. This was the age when the prima ballerina reigned supreme, and the ensemble was merely an accessory, often composed of dancers who had little or no formal

# BEHIND t

Cavalazzi in her last year as head of the ballet school at the Met, instructing the prima ballerina of the year 1913, Eva Swain.

A Balanchine rehearsal, 1936, for opera "Bartered Bride". Visible are (l. to r.) Doug Coudy, Sergei Temoff, Lew Christensen, Ruthanna Boris, Anabelle Lyon, Eugene Loring and William Dollar.

The Met ballet classroom, in 1934. Head of the school for thirty-three years, Margaret Curtis, back row at right. Among the pupils here in the front row, are the now famous Ruthanna Boris, second from the left, and Louise Fornaca, a soloist frequently seen at Radio City Music Hall, fourth from the left. Next to Miss Curtis is the ballerina of 1934, Rita deLeporte.

Met ballet on tour in Texas, posturing in unaccustomed sunlight, after escape from a Tannhauser rehearsal. Soloists here are Lillian Moore, Grant Mouradoff and Monna Montes.

# URTAIN

## with the MET ballet of YESTERDAY

Trio of principals, year 1942, Monna Montes, Alexis Dolinoff and Ruthanna Boris, warming up in the Met classroom.

The Met en route during annual Spring tour. Making hay while the train shines, are Rosa Rolland and others, in practice costume, endeavouring to limber up. In charge of mascot is Lillian Moore. Dreamy gal on right is Rita Holzer.

A rehearsal of the Romanoff choreography of "Orfeo" with four soloists in the frame of somebody's 4th position sur la pointe: Lillian Moore, Doris Neal (Mrs. Ezio Pinza), Mary D. Smith and Beatrice Weinberger. On the ground are Harriet Brooks and Rita Holzer.

training. The Metropolitan's own ballet school was not inaugurated until 1909, when the company had been in existence for twenty-six years.

In 1886, apparently, an attempt was made to improve the calibre of the corps de ballet, for the prospectus for the season advertised a "Complete Corps de Ballet Selected from London, Berlin, St. Petersburg and New York." (Evidently Russian dancers were not unknown in America even in those days!) That autumn the Metropolitan presented its first independent ballet, *Vienna Waltzes*, described as a "Ballet Divertissement in 3 Tableaux, by Louis Frappert, arranged for the American stage by Signor Ambroggio (who was the Met's choreographer, that season), music arranged by Joseph Bayer". The score consisted of bits and pieces selected from the works of Haydn, Lanner, Johann Strauss, Brahms, and Offenbach. The Viennese adapter, Bayer, is remembered as the composer of *The Fairy Doll*, a ballet popular all over Europe towards the end of the last century, and later given at the Metropolitan. It is still familiar to us as the prototype of *La Boutique Fantasque*, and all the other toy-shop ballets.

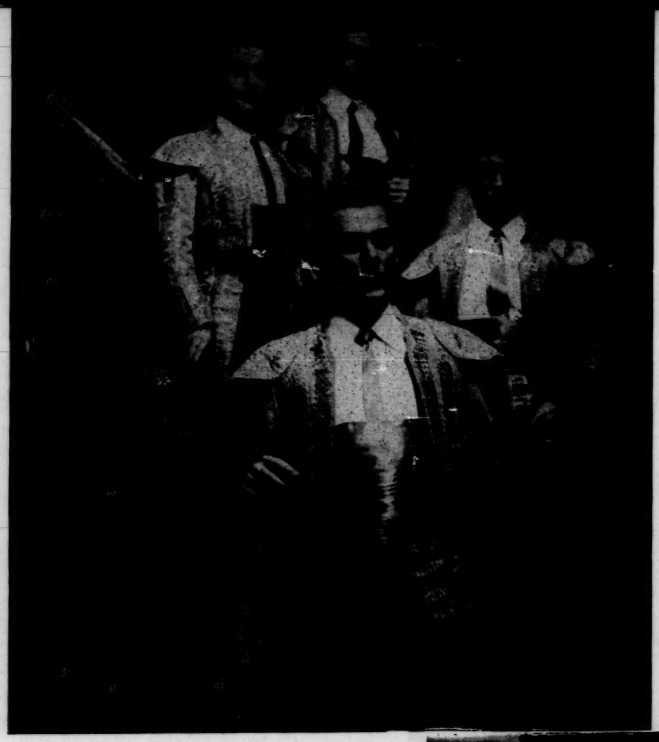
*Vienna Waltzes* seems to have been a rather long-winded affair which included an Austrian village scene, a wedding scene, and a final tableau at the Vienna Exposition of 1873, with world travellers presenting their various national dances: the English, a hornpipe, the Germans, a Laendler, the Hungarians, a Czardas, the French, a Minuet, and the Americans, a Virginia Reel danced to traditional melodies. The featured dancers in this first Metropolitan ballet were Malvina Cavalazzi, a Miss Braithwaite, who was Kathi, the bride, and Fraulein Leonhardt "from the City Theatre, Hamburg", who danced the *travesti* role of Leopold, the bridegroom, and later resumed the garb of her own sex to dance a Spanish Bolero. The choreographer appeared in a mimed role.

Giovanni Ambroggio remained in control of the Metropolitan Ballet until 1890, and although he had the services of several excellent ballerinas, such as the Russian Theodora De Gillert, and Margaretha Urbanska, who had danced in Berlin, he produced no more ballets, while the incidental dances in the operas met with only modest approval, and sometimes not even that. The low estate to which the ballet had fallen

(*Continued on Page* 39)

# Behind th

# with th



The Met ballet in rehearsal on the rooftop stage Mr. Tudor, center.

TRAVIATA must be no joke to these members of the corps de ballet, if their visages en route to stage mean a thing. From top to bottom, are Jack Harwood, Alfredo Corvino, Adelino Palomanos and Harvey Jung.

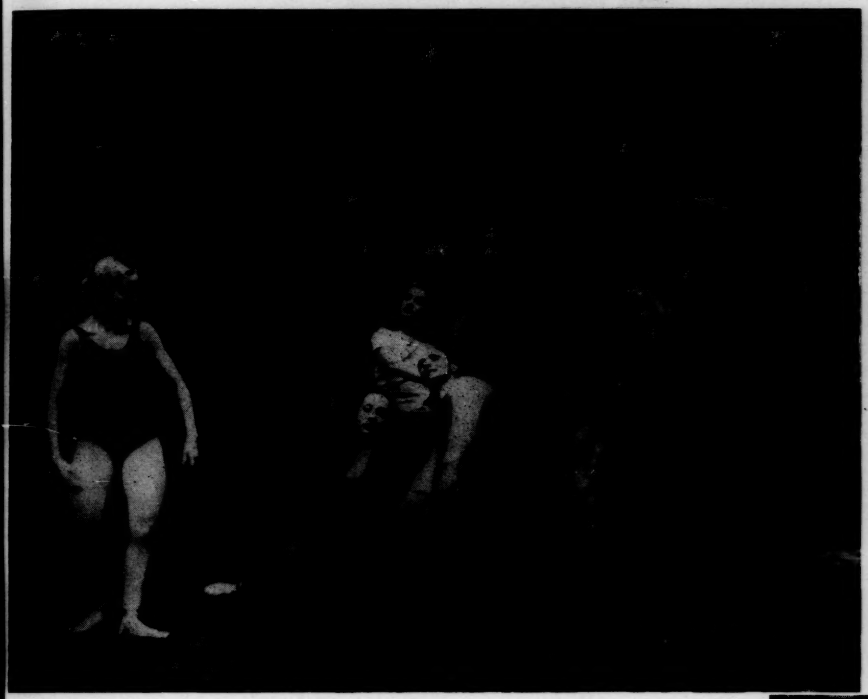
Five minutes before the call for the LA TRAVIATA ballet in the girls' dressing room.

*all photographs by Ed Jaffe*

# Curtain

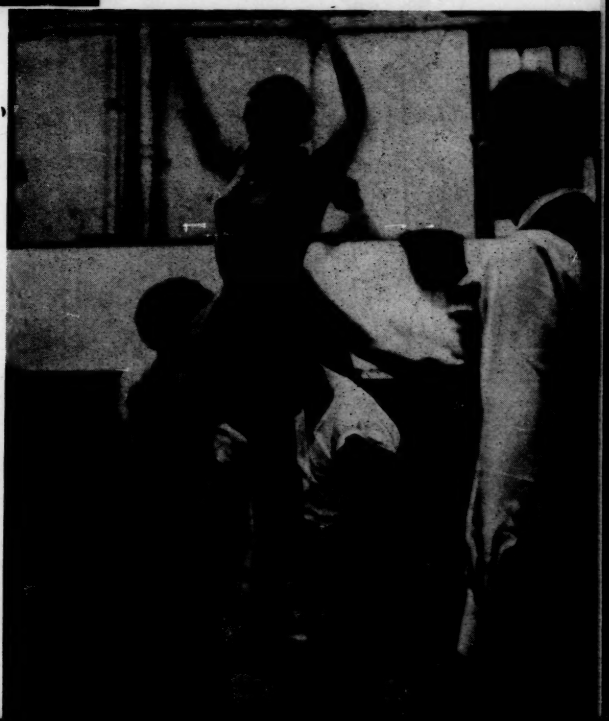
## MET Ballet of TODAY

A rehearsal of the Walpurgis Night ballet from FAUST, with choreographer Antony Tudor suggesting, by his posture, what he expects from the dancer who is to sit at the foot of the throne. Seated on the throne is Lauren Hightower. Others, l. to r. Suzanne Ames, Rosemary Williams, Francine Bond, Mr. Tudor and Barbara Wilde.



Saura Gesben and Rosa Rolland, two members of the corps de ballet, during stage rehearsal of the ballet.

Classroom of the Met ballet atop the Opera building. A rehearsal of FLEDERMAUS is in progress, with ballerina Nana Gollner held aloft by partners and Mr. Tudor, in foreground.



**THESE are the names that figure in today's roster of the Metropolitan Opera ballet:**

**Antony Tudor, *ballet master and head of the school***
**Margaret Craske, *faculty of the school***
**Mattlyn Gavers, *faculty***
**Katherine Forbes, *faculty***
**Kathleen Harding, *secretary***

**Nana Gollner, *prima ballerina***
**Suzanne Ames**
**Madeleine Artieres**
**Francine Bond**
**Sylvia Dick**
**June Evans**
**Saura Gesben**
**Alice Green**
**Emilka Hulova**
**Natalie Kelepovska**
**Silvia Kemp**
**Gudrun Lober**
**Janet Lowenstein**
**Gloria Lyons**
**Tilda Morse**
**Zebra Nevins**
**Rosa Rolland**
**Lorraine Ruess**
**Elaine Saporta**
**Alexandra Sawicka**
**Peggy Smithers**
**Rosine Snyder**
**Gisella Weidner**
**Barbara Wilde**
**Rosemary Williams**
**Sallie Wilson**

•

**Larry Boyette**
**Alfredo Corvino**
**Leo Gerard**
**Jack Harwood**
**Marc Hertsens**
**Lauren Hightower**
**Donald Harvey Jung**
**Karl Klauser**
**Willard Leroux**
**Adelino Palomanos**
**Maurice Rios**

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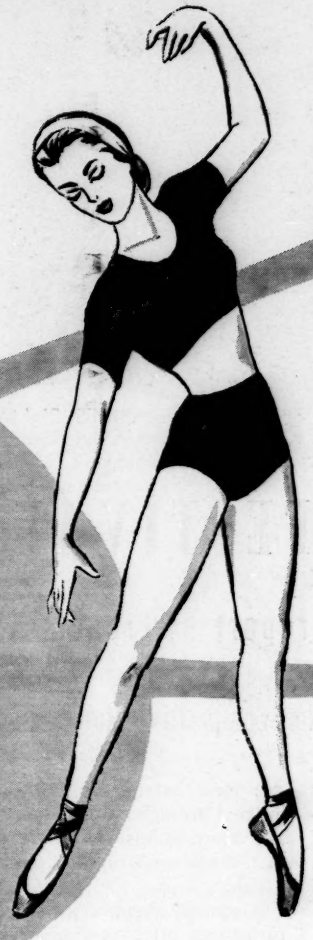

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Members of the Ballets Québec in the opus VEILLEE d'ARMES. Right—Members of the Ruth Sorel Ballet of Montreal, the Mlles. Millaire and Sterling, and Messrs. Kelly and Tricore in the Sorel opus, TITTLE TATTLE.

# BALLET FESTIVAL IN CANADA

## a report by Francis A. Coleman

### 15 Groups Vie for Non-Competitive Honours in 3rd Canadian Ballet Festival

THE forces which animate dancers and make them the most courageous of artists, were dramatically exhibited in the 3rd Canadian Ballet Festival in Montreal on the week of November 20, 1950.

From Halifax to Vancouver, twenty-one choreographers displayed their wares through fifteen different organizations. Some of them made the transcontinental journey in bare colonists' railroad cars, and skipped more than one meal in the cause. Dancers were billeted throughout the city of Montreal. For many companies, it was a first trip to Canada's metropolis, and, to some, a debut.

A central organization scheduled performances after preliminary adjudication which eliminated a few of the contenders, and local groups took over such problems as how to extract additional funds. Being unsuccessful in Montreal, a deficit of the recent festival has been covered by the surplus of the last one in Toronto.

Winnipeg Ballet's triumvirate of Gweneth Lloyd, Betty Farrally and David Yeddeau started the idea; with the active cooperation of Boris Volkoff from Toronto and Ruth Sorel of Montreal, who were the only three companies that could make the first event in Winnipeg four years ago. The second festival tripled in quantity and the present one added, perhaps unwisely

The Winnipeg Ballet company in performance of THE SHOOTING OF DAN McGREW, a work by Gweneth Lloyd.
*photo by Harold K. White of Winnipeg*

still another half dozen groups.

The dancers are not paid for their services. However the opportunities in experience, exchanges of views, observation, and the sheer impetus of the festival have been a unique and vital force. In its wake, new companies have formed, teacher's associations have revived and the general public is being slowly but surely aroused. A wider acceptance of ballet as a respectable member of the arts, and therefore worthy of support and patronage, is another important practical result.

All these valuable and encouraging trends can only be maintained and extended by a ruthless insistence on standards. In lieu of formal judgments delivered to the public, in the British style of music and drama festivals which are also a part of the Canadian scene, the Ballet Festival depends on public reaction and those of the press. These were not long in forthcoming, despite attempts to obscure them by partisanship and some whitewashing reviewers.

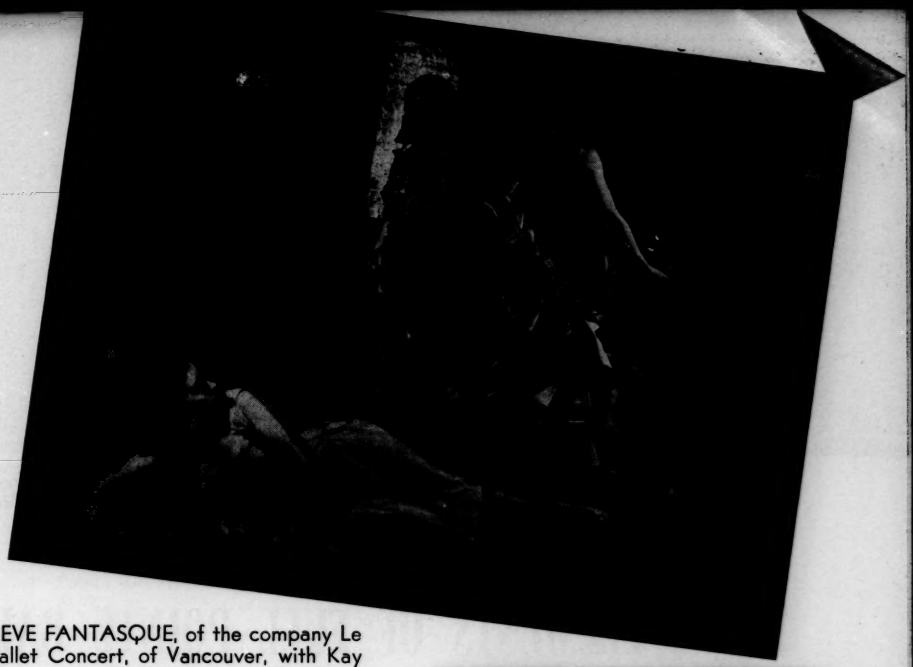
The claque was revived in all its glory, to general amusement, and some of the press chose to ignore professional standards of criticism. Once caught up in this inevitable circle, they were obliged to find everything acceptable and better, even when it descended to the trivial and bad taste. Celia Franca, English dancer and choreographer, flew over to observe the festival — and it is interesting to conjecture what she might have been able to find for either a Canadian company, or for the ballet world at large.

**Canadian Dance at New Level**

A week of some thirty-five diverse ballets showed a surprising range of style and technique, as may well be imagined. Canada has only one professional company, and although dancers from other groups of any distinction or even promise are relatively few, the signs are obviously promising. This festival, for example, has given birth to a few new companies which may have a highly interesting development. There are some young prospects who could become assets to any ballet company if properly developed. The most important element, however, is the advent of two young Canadian choreographers, whose very first works have the stamp of distinction and vitality.

Kay Armstrong of Vancouver, and Winnipeg's premier danseur, Arnold Spohr, are unmistakable discoveries.

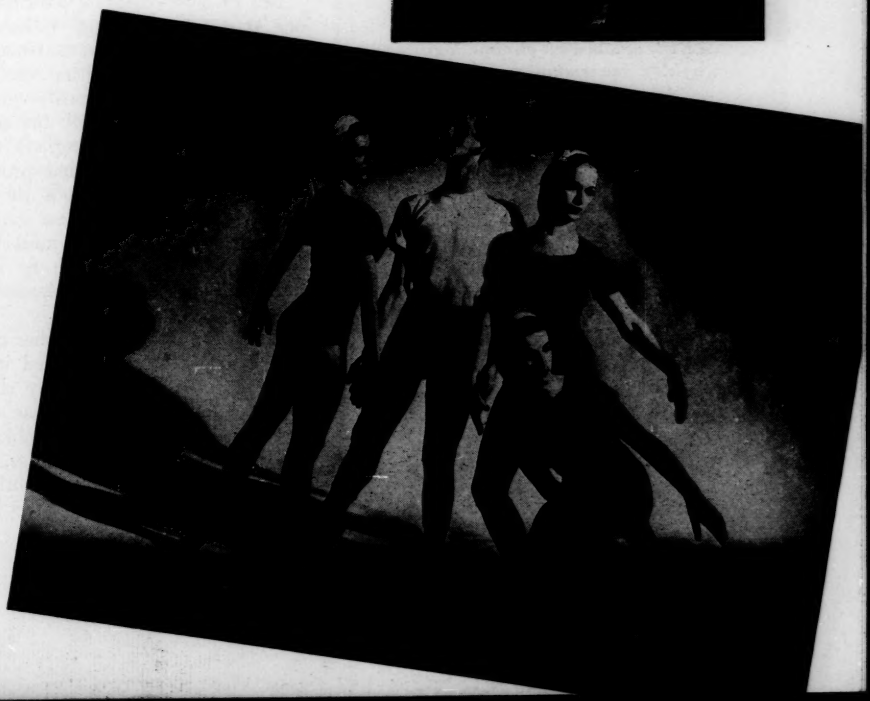
(*Continued on page* 50)



REVE FANTASQUE, of the company Le Ballet Concert, of Vancouver, with Kay Armstrong, Brydon Duncan, Bill Jones, Joan Lindsay.

Marilyn Edwards and Fergus Hunter in REVE FANTASQUE, a work presented by Le Ballet Concert of Vancouver.

Members of the group Le Ballet Concert of Vancouver in Kay Armstrong's opus, ETUDE.



*Left to right—Petits battements tendus (en quatrième en avant) — Petits battements tendus à la seconde (à côté) — Petits battements dégagés en quatrième (en arrière) — Petits battements sur la cou de pied (also position for battements frappés) — Petits battements fondus.*

# ELEMENTS OF FULL POINTE BALLET TECHNIQUE

*by EILEEN O'CONNOR, author of "Flexing for Ballet"*

**The model in the illustration is *Miss RUTHANNA BORIS*, formerly ballerina with the Ballet Russe de Monte Carlo, the Metropolitan Opera Ballet, the American Ballet, and others.**

***EDITOR'S FOREWORD:***

***It is with pleasure and pride that we initiate this much needed material on the subject, "ELEMENTS OF FULL POINTE BALLET TECHNIQUE" by the popular contributor to DANCE Magazine, Miss EILEEN O'CONNOR, whose recent serial in these pages, "FLEXING FOR BALLET", attained an all-time high for countrywide readership reaction.***

***Miss O'Connor's direct approach, her clarity of presentation, her knowledge of the subject, and her total lack of preoccupation with useless embroidery or mannerism of writing, make the reading of the current series a rewarding experience, especially for the teacher.***

***Miss O'Connor has been a contributing editor of DANCE Magazine for three years and a frequent contributor to other American and foreign periodicals, concurrent with her more than twenty years as a professional dancer and recently, as a teacher.***

*photographs by Walter E. Owen*

## PROLOGUE

EVERY LITTLE GIRL who asks to be taken to dancing school has a vision of the ideal toe dancer. She may or not have seen a classic ballet. Perhaps it was only an imitation Dresden figurine that put the idea into her little head — or, in this generation, she may have seen ballerinas floating through the family living room on a TV screen.

But to most children, dancing means one thing: toe dancing. Consequently, the teacher of ballet is confronted with the problem of fulfilling the child's dream, and simultaneously preparing the child's body correctly for assuming the difficulties of dancing on the full point correctly. An added problem is the inevitable assertion of the child's mother that her child *has* a pair of toe slippers, and that she must have a natural ability, inasmuch as she can already walk around the house on her toes!

I am sure that every teacher of ballet has had this scene reenacted innumerable times each season. Any child can walk on stilts. Children's toe slippers are generally made rather like stilts, built up with heavy boxings, braced arches, and high vamps. A child could

(*Continued on page* 48)

### Chapter I

### PETIT BATTEMENT VARIATIONS

*NOTE TO TEACHERS*:

Teach the practice of all the following exercises in sets of 16 at a time to each side. Practice each one on the right side, then turn immediately and perform fully to the left. ANALYZE POSITIONS OF ARMS SEEN IN ILLUSTRATIONS.

•

**1 — Petits Battements Tendus**

(Pronounced: pet-*tee* bat-*mongh* tahn- *dew*; meaning: little strained—or sustained—beats.)

The student should stand with left hand on barre, facing right, feet in 5th pos., R foot front. Point the right foot directly forward, keeping the entire leg rigidly straight and turned out from the hip; the muscles should all be pulled up so tightly that the calf and thigh feel the strain; this should push the instep into a decided arch, but the toes should not be curled under in any way; rather they should be pointed straight, with the big toe flush with the floor. The point is 1 count, the 2nd count brings the leg back to 5th pos.

There is a tendency for children to sink in the diaphragm with each *battement*, and this fault should be corrected immediately. The back must be erect, the hips tight, with the entire pelvic section held forward, the buttocks held flat.

*Petits battements tendus* are next performed pointing the foot to the side, and closing to 5th pos., alternately in front and in back of the supporting foot. When pointing to the side, the leg must be turned out so that the

(*Continued on page* 49)

# PAVLOVA

## Through the Eyes of a Fellow Ballet Student

*Reprinted by special permission of E. P. Dutton and Co., Inc., publishers of THEATRE STREET by Tamara Karsavina*

***Ed. Note:*** ***In previous issues we have presented excerpts from the excellent autobiography of Tamara Karsavina, THEATRE STREET. Below is another glimpse into the student life at the Imperial Ballet School in St. Petersburg, Russia, during the 1890s, from the same source. At the time of which she writes Karsavina still had four years of studying before she was to be graduated.***

Pavlova in an early performance of Sleeping Beauty.

THREE pupils of great promise were about to finish school this year (1898), Anna Pavlova amongst them. She was so frail as to seem, in our opinion, much weaker than the other two. The pupils' undiscerning admiration was all for virtuosity; our ideals shaped after a robust, compact figure of Legnani's type (an Italian ballerina of great strength and technical brilliance then at the Maryinsky Theatre). Pavlova at that time hardly realized that in her lithe shape and in her technical limitations lay the greatest strength of her charming personality. Romanticism was not the fashion any more. . .

In pursuit of contemporary ideals our stage lost sight of what may seem a paradox, but is a truth — that the ends of choreographic beauty are not always best served by perfect physical harmony. Some of Taglioni's most exquisite poses had their origin in the fact that her arms were disproportionately long.

Meagerness being considered an enemy of good looks, the opinion prevailed that Anna Pavlova needed feeding up. She must have thought it, too, and she swallowed, conscientiously, cod-liver oil, the school doctor's panacea, and the aversion of us all. Like the rest of us, she strove to emulate the paragon of virtuosity, Legnani. Luckily for her, Guerdt (the head ballet-master) fully divined the quality of her talent. It pained him to see executed by the delicate limbs of Pavlova what seemed consistent only with the hard set musculature of the Italian dancer. He advised her not to strive after the effects that seemed to endanger her frail structure.

At the time of her debut (1899, at the age of 17), she suffered acutely from what appeared to her to be her shortcomings.

Pavlova was destined to bring back to our stage the forgotten charm of the Romantic ballet of the days of Taglioni.

A portrait of Pavlova as a young dancer

# ADVENTURES in *Movement*

Illustration by Renata Reiner

## THE CHANGING MASK

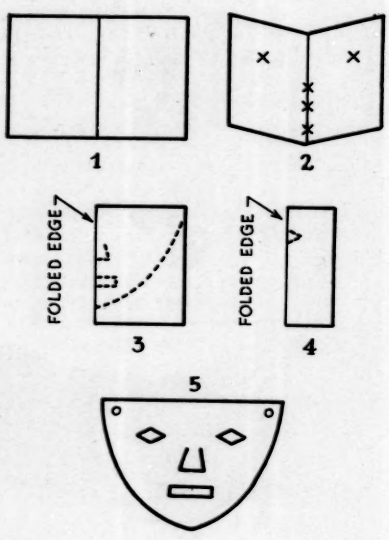
We all know that masks can't move the way our faces do. But here's a game to play with a mask to make it look as though it were really moving.

First you must take or make the mask. It should be very simple and have as little expression as possible. Follow the instructions below with a piece of plain or wrapping paper. String that goes around the back of the head will hold the mask in place.

Put the mask-without-any-expression on your face, and without saying a word about what you're going to do, show your friends how angry you can get. Now change the way you are moving and show how you feel when you are cuddling a pussy cat. Not only can you tell your friends without words, but even without a face, because, YOUR MASK WILL SEEM TO BE CHANGING ITS EXPRESSION AS YOU MOVE.

It sounds like magic but it isn't. Let a friend put on the mask and show how he would feel if he had hurt himself badly, or were pleading for something he wanted very much. No sounds or words allowed! You, too, will be able to see how the mask seems to change as the body takes on different expressions.

L. J.




### INSTRUCTIONS

1. Fold a piece of paper, approximately the size of this page, down its center.
2. Have somebody hold the paper in front of your face while you mark your eyes, nose, mouth, and bottom of chin with a pencil.
3. Starting on the fold, cut from the mark at the bottom of the chin in a gradual curve to the open side. Now cut out the mouth at your mouth mark, then the nose. In doing the nose, be sure not to cut to the end, but leave flap attached as indicated.
4. Fold the folded paper once more, so that it is now one-fourth of its original width. Cut the eyes out on the fold.
5. Your mask should now fit your face. The two little holes away from the edges are for the string.

**The February, 1951 *YOUNG DANCER* will present the first of several stories about dance vocations by Regina Woody, the distinguished author of *STUDENT DANCER* and other books for young people.**

9._____ 10._____

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2. In the November, December and this issue the contestant will find a group of photos on the NAME THE DANCER CONTEST page. (In case you've missed the November and December issues you can still get them and join.) The contestant may cut out the pictures and insert the name of the dancer in the designated space below or above. Or, he may mark the numbers on a sheet of paper and set the corresponding names to match the correct numbers.

14._____

3. The entire group, consisting of the answers to the November, December and January contest photos must be entered *at the same time.*

4. Along with the NAMES, properly numbered, each contestant must enter a list of COMMENTS. These remarks, simply stated, can be listed by number and must be comments about one, two or three of the following subjects:

1. What I Like About The Young Dancer
2. What I Do Not Like About The Young Dancer
3. What I Would Like To See In The Young Dancer.

Your list may have only one comment, or as many as ten, but no more,
Make your comments, honest, brief, clear.

5. The NAMES plus the COMMENTS are to be sent, together, to THE YOUNG DANCER Editor, DANCE Magazine, 416 West 33 St., N. Y. no later than January 31, 1951. Those postmarked later will not be considered.

6. First, second and third prize winners will each receive an excellent framed color reproduction of a famous Degas painting.

7. The seven contestants who are judged as next highest will each receive a set of fifteen exquisitely colored dance bookplates.

8. Each registered contestant who sends in NAMES and COMMENTS in accordance with the rules will receive a surprise dance gift.

ANNOUNCEMENT OF ALL WINNERS WILL BE MADE IN THE MARCH 1951 ISSUE.

11._____

12._____

13._____

Nana Gollner partnered by husband, Paul Petroff in the pas de deux from The Black Swan.

# YOUNG DANCER'S *Dancer of the Month*

# NANA GOLLNER

**by Hope Sheridan**

TEXAS-BORN Nana Gollner, prima ballerina of the newly re-organized Metropolitan Opera Ballet, considers 1933 her "lucky year." "Why?" gets a sly twinkle from the green-gray eyes, and a gay evasion. Nana will talk about herself if pressed, but then always with the keen sense of humor that has made her one of the most popular ballerinas among her fellow dancers. If you should chide her for not being more serious, her reply is "Only the Gods are born on Olympus, so how serious can a mortal be who has a husband, a son, a career and a Siamese cat?"

1933 was the lucky year that determined Nana was to be a professional dancer, and an important one. The German theatre director, Max Reinhardt saw her then in class at the studio of Theodore Kosloff in Hollywood, and decided she was *it*—the ballerina he was seeking for his production of Midsummer's Night Dream. Nana was only 14 and the California law forbade her travelling with a company until the age of 15. She had to wait, and so did Reinhardt,—and he did! It was incredible to a little girl who had once been almost completely incapacitated by polio, and had to again learn to walk.

When Nana was four, a severe attack of polio had left her with a club foot. A doctor cousin had suggested that instead of surgery perhaps physiotherapy might straighten the foot. The first treatment was to have the patient walk in sand, teaching the weakened muscles to knead the sand underfoot. As the therapy progressed the child began to grow stronger, and the doctor suggested dancing lessons be added to supplement the daily exercises. Nana took to the dancing lessons with glee. The doctor was pleased. His therapy was working well. By the time she was eight the medicated boots she had worn for so long were at last discarded.

The family moved from Texas to California, and Nana began taking lessons from the Theodore Kosloffs. Kosloff, the great Moscow-trained dancer, watched her rapid progress with interest. Nana began to study dance in earnest, at the same time taking cello and dramatic lessons. When she joined Reinhardt's company in 1934 she was already well trained as a dancer and musician.

After dancing with David Lichine in a film called *Spring Night*, she went to Europe to join Colonel de Basil's Ballets Russe as ballerina of the Australian Company. De Basil changed Nana's name to Nina Golovina. Nana stood a year of that, unwillingly. She was American and proud of it. She wanted her own name back. She quit and joined the René Blum Company in 1936. At sixteen she became a prima ballerina in a foreign company, and flying under her native colors at that!

In the Blum company Fokine created four ballets for her, and Nana danced with Eglevsky and Panieff as her partners. But, after touring England, Europe and Africa she longed for the warm sun of home, and some rest. She returned to California and for eighteen months didn't do a plié. She learned to fly her own plane instead! It wasn't until late 1939 that Ballet Theatre lured her away for their first season.

In 1942 Nana married fellow dancer, Paul Petroff, in Mexico. Their honeymoon was spent South America-bound with the deBasil company. After three years with this company which culminated in an exit from Argentina during a revolution, the Petroffs were homeward bound again. In between engagements with Ballet Theatre in the States, Paul Petroff, Jr. was born.

1947 found Nana and Paul in England as guest artists with the International Ballet, where she, partnered by her husband, danced the full four-act *Swan Lake*. Since then there have been more guest appearances and several seasons as classic ballerina with Ballet Theatre.

Nana lists in her large repertoire *Giselle, Aurora,* the Italian ballerina of *Gala Performance, Helen of Troy, Fille Mal Gardée, Don Quixote* pas de deux, and her favorite, the full length *Swan Lake*. She dreams about dancing the full length *Esmeralda,* which Petipa created for Mathilde Khesshinska.

Now, as prima ballerina of the Metropolitan Opera Ballet, new repertoire and adventures stretch before her. Nana Gollner's most recent accomplishment is a speaking and dancing role in the Metropolitan's presentation of *Die Fledermaus*.

# The Metropolitan Opera Ballet Story

(*Continued from page 27*)

is revealed in an article by Gustav Kobbé which appeared in the Metropolitan program itself, in 1888: ". . . The ballet is regarded as having such inherent inconsistency . . . that any effort to make it historically or locally correct is regarded as useless. It is supposed to exist merely for the sake of forming a pretty adjunct to a scene. Therefore the dances and the costumes must be pretty whether they be truthful or not. For instance, when the production of "Ferdinand Cortez" was under discussion, no one for a moment entertained the idea that the faces of the dancers should be stained. Of course some discrimination is had with regard to the colors of the costumes, and there are tambourines for the Spanish dances, palm-leaves for the Orient, and bows and quivers, lances, clubs and tomahawks, for those of savage nations . . ."

Matters improved somewhat upon the engagement of a new choreographer, Augusto Francioli, in the autumn of 1890. The ballet even received some good criticisms. After the premiere of a new opera, *The Vassal of Szigeth*, the New York Mail and Express noted that "The Hungarian ballet is novel and pleasing", while the Times conceded that "A word of praise is due to the ballet master for his picturesque arrangement of the dance, which is executed with a precision new to the opera house." Perhaps as the result of this success, Francioli was assigned the staging of an entire ballet, *Dresden China*, which had its first performance on February 4, 1891, and starred a new premiere danseuse, Martha Irmler. The program announced the appearance of Mlles. Leontine, Francioli, Polednik, and Lengyelfy in solo roles, "supported by a complete corps de ballet of 250"!

A notable event of the 'nineties was the presentation at the Metropolitan of the ballet-spectacle *America*, which took an entire evening for its performance, and after its opening on December 5, 1893, was given on alternate nights with the opera, well into the next year. Whether or not *America* may be legitimately called a Metropolitan ballet production is open to question, for Imre Kiralfy, its director, had staged it in the preceding season for the Chicago World's Fair, and brought many of the Chicago performers to New York. However, the Metropolitan corps de ballet certainly participated, while the two prima ballerinas, Edea Santori and Fiordilice Stocchetti (both trained at La Scala) were simultaneously appearing, on the alternate evenings, in *Carmen, Orfeo, Les Huguenots* and other operas of the standard repertoire.

*America*, a "Grand Historical, Allegorical and Ballet Spectacle", traced the history of the United States from the founding of Plymouth down to the invention of the telephone, telegraph, and electric light. It included a scene in Merrymount, with a Maypole Dance and several variations based on English folk dances, a "Grand Ballet of the Arts and Sciences" and a "Grand Ballet of American Inventions". The evening ended with "The Triumph of Columbia" and a "Grand Cortege of the States and Territories of the Union". All of this was obviously suggested by Luigi Manzotti's celebrated spectacle *Excelsior*, first produced at La Scala in 1881, which also glorified the wonders of science and the progress of invention, and concluded with a similar "March of the Nations".

Male dancers had been notoriously absent from the Metropolitan until the debut, on April 17, 1895, of Luigi Albertieri, pupil and protegé of Enrico Cecchetti. He made his first appearance in the skating scene in *Le Prophète* (familiar to us today as Frederick Ashton's delightful ballet *Les Patineurs*) and his partner was the fine dancer Maria Giuri, who had danced in Russia and been ballerina at La Scala. A year later Albertieri became ballet master at the Metropolitan, a post which he retained intermittently (Augusto Francioli returned for a couple of seasons) for ten years. Later Albertieri was for a time the choreographer of the Chicago Opera. Upon his retirement from the theatre, in 1915, he opened a studio in New York City, where until his death in 1930 he trained dancers according to the strict methods of his master, Cecchetti. There are a number of American dancers active today, who had their first lessons under Luigi Albertieri.

For one season, 1899-1900, Albertieri had


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as prima ballerina a Russian dancer, Catherina Bartho, who had studied with Cecchetti in Moscow and then danced her way around the world. When she appeared at the Metropolitan her career had already encompassed a year in Australia, where she was one of the earliest pioneers of classical ballet, and visits to New Zealand, the Samoan Islands, and Hawaii. Bartho loved to dance; she habitually practiced three hours a day in addition to rehearsals and performances, and when an interviewer asked if she actually enjoyed such arduous work, she replied: "It is my only love — my life, my heart. When I am on the stage and the music sounds in my ears I feel as if I was in the clouds . . ." But at the Metropolitan she was given little to do, so she soon continued her eastward journey on to London, where she found greater opportunity.

With the accession of Heinrich Conreid as director of the Metropolitan in 1903, the ballet underwent one of its periodic renovations. We have at hand a delightful letter from Mme. Bianca Froehlich, whom he engaged as prima ballerina, describing her five years at the Metropolitan. Viennese by birth, Froehlich had received her training at the State Opera there, and later appeared in Cologne, Germany, where Conreid saw her dance. When she signed her contract for New York, Conreid authorized her to audition and hire 18 girls from the Vienna opera, for the Metropolitan ensemble. These were augmented by thirty more, Spanish, Italian, and French, whom he engaged in Europe, and six American girls, retained from the previous season. Choreographers under Conreid were Albertieri and Francioli. At that time, good ballet slippers were unobtainable in the United States, and each year a singer in the chorus, who lived in Milan and went home every summer, would take orders from all the dancers and purchase shoes for them wholesale (at less than $1 per pair!) from the famous ballet-slipper maker, Nicolini.

*Coppélia* was given at the Metropolitan for the first time early in 1904, with Froehlich and another ballerina, Enrica Varasi, alternating as Swanhilda. Frantz was danced in *travesti* by Tekla Braun. A year later this role was taken by Pauline Verhoeven, a Belgian dancer who later returned to the Metropolitan as ballet mistress. On January 28, 1905, Bayer's *The Fairy Doll* was presented, with choreography by Albertieri, and Bianca Froehlich, Enrica Varasi and Vincenzo Romeo in prominent roles.

Froehlich was assigned the thankless task of doubling for the singer Olive Fremstad in the Dance of the Seven Veils for the American premiere of Richard Strauss' *Salome*. In her own words, "In those early days decorum had to be preserved at all costs, and an Oriental dance that was not permitted one suggestive step, and still had to convey voluptuousness for nearly one half hour, was quite a feat." Even so, the dowagers of the "diamond horseshoe" were so scandalized by *Salome* that it was withdrawn after one performance, and not revived at the Metropolitan until 1934. A happier experience for Froehlich was her appearance in *Die Fledermaus*, which is being revived this season with Nana Gollner as leading dancer. Meanwhile Bianca Froehlich (using only her first name, Mme. Bianca) is teaching in Cleveland, Ohio, where she has had a studio for the past 22 years, numbering among her pupils Eleanore Tennis, fromer partner of Paul Haakon, and Eric Braun of Ballet Theatre.

When Giulio Gatti-Casazza became General Manager of the Metropolitan (a post which he shared with Andreas Dippel for two seasons, before assuming the sole directorship in 1910), he brought with him from Italy a conductor, Arturo Toscanini, a ballerina, Gina Torriani, and a choreographer, Ludovico Saracco. The last-named came from a family long famous in the annals of La Scala, where a relative of his, Giorgio Saracco, had staged Tchaikowsky's *Sleeping Beauty* and Delibes' *Sylvia*. At the same time a Czech dancer, Ottokar Bartik, was engaged to stage and dance in the ballets of Smetana's folk-opera, *The Bartered Bride*. Giuseppe Bonfiglio had joined the company several years earlier; he was to remain its principal male dancer for thirty years, until the retirement of Gatti Casazza in 1935.

In 1909 an honest effort was made to improve the status of the Metropolitan ballet. Several new soloists were engaged, including Rita Sacchetto, whose pantomimic dances had created something of a sensation in Europe (she later became a star of silent films), Ivy Craske, a young English girl (not related to Margaret Craske, who now heads the opera's ballet school), and Tamara Swirskaia, who later acted with John Barrymore in Tolstoy's *Redemption*. Bayer's old ballet *Vienna Waltzes* was revived, and ballet divertissements were


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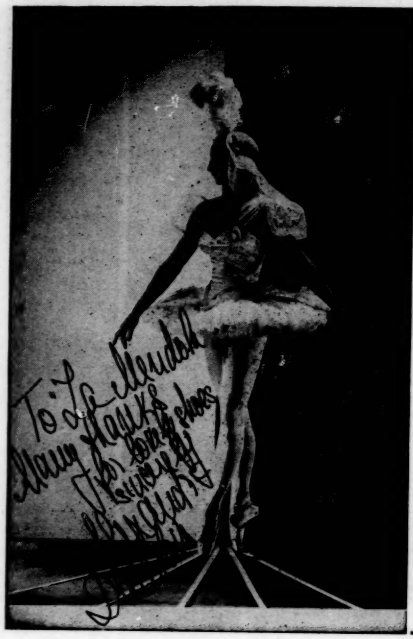

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occasionally presented after the opera.

Most important, however, was the establishment that year of the Metropolitan Opera Ballet School. Dancers were still being recruited in Europe, and the management decided that the opening of a school with high professional standards would enable them to engage Americans. For this purpose Malvina Cavalazzi, who since leaving the Metropolitan 22 years earlier had danced very successfully at the Empire Theatre, in London, and later had opened a school there, was brought over from England. With her came her secretary and assistant, Kathleen Harding, who is still secretary of the Metropolitan Ballet School today. In its early years the school offered free training, with the understanding that when they were adequately prepared, the pupils would enter the ballet. Cavalazzi had to work under a great disadvantage, for free students were considered apprentices, and because of child labor laws could not be admitted under the age of 16, which is late for the training of a dancer. Even so, each pupil had to have the written permission of his parents or guardians.

The students wore knee-length pink tutus to all classes, and their legs were modestly encased in pink cotton knickers. This enchanting costume was later modified, but until 1935 members of the ballet were required to wear pink silk opera hose and knee-length tunics to all classes and rehearsals. A practise dress which rose even an inch above the knee was cause for a two-dollar fine, deductible from the dancer's salary.

Cavalazzi's work was so successful that after only one year about 10 of her pupils were accepted into the ballet. The number was gradually increased until by 1914 it was no longer found necessary to import dancers for the ensemble (which then numbered 24), and a young pupil of Cavalazzi's, Eva Swain, was engaged as the Metropolitan's first American premiere danseuse.

Discussion of the school has led us somewhat ahead of our story. On February 28, 1910, *Coppélia* had been revived for the American debut of no less an artist than Anna Pavlova. Partnered by Michael Mordkin, she danced in the Metropolitan's own version of the old classic, staged by the opera's ballet master, Saracco. The overwhelming success of the two magnificent Russian dancers is too well known to require discussion here, but Pavlova and Mordkin appeared with the opera company for two seasons, dancing Mordkin's ballet *Aziade* and a number of divertissements, in addition to *Coppélia.*

Meanwhile a new ballerina, Cia Fornaroli (who now, as Mme. Toscanini, is teaching in New York) had made her debut and, in spite of the severe competition of the Russian stars, earned a marked success which continued in her later career in Italy. In 1912 a new choreographer, Ettore Coppini, came to the Metropolitan, and it was in his version of *Coppélia* that the brilliant Danish dancer Adeline Genée, whose technical precision is said to have been unequalled, made her bow at the opera. She was already very popular in New York, having starred in several operettas here, but this was America's first chance to see her in one of the classics of the ballet, and her success was complete. Unfortunately her stay at the Metropolitan was brief; soon after, she returned to England, where she has been one of the prime forces in the tremen-

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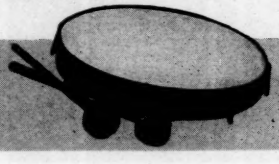

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dous British renaissance of ballet.

At this period the 16-year-old ballerina of the Chicago Opera, Rosina Galli, was causing a furore whenever she appeared. Admirers of the Italian school, as contrasted with the freer Russian style, went so far as to call her the greatest dancer in the world. When she danced in *Carmen*, then sung by Mary Garden, she received more applause than the prima donna — so much more, in fact, that Garden refused to appear again on the same program with her. (Old-timers still rave about the double circle of pirouettes, swift as light, which she executed in the *Carmen* ballet. Perhaps it wasn't authentically Spanish, but it must have been spectacular.)

On the resignation of Eva Swain, the young American girl who had been leading dancer for the season of 1913-14 (Miss Swain, incidentally, now teaches in Greenwich, Connecticut) Galli was engaged for the Metropolitan. Cavalazzi had retired and returned to Italy, and in 1913 Pauline Verhoeven had become both opera choreographer and director of the ballet school.

Conditions in the Metropolitan Ballet under Verhoeven were described by the famous novelist Willa Cather in an article which appeared in McClure's Magazine for October, 1913. Mme. Verhoeven, she wrote, found American girls pretty, intelligent, self-confident, and completely unafraid of physical hazard (a quality which has led, more recently, to the development of a number of American dancers distinguished more for athletic prowess than for subtlety of style).

At this time the ensemble dancers received the princely sum of $15 a week during their first year, $18 in the second, and $20 in the third. (As recently as Balanchine's regime, 1935-38, salaries ranged from a minimum of $30 a week for beginners to $50 for soloists, some of them fairly famous ones.)

Mme. Verhoeven's tenure was brief, for she died in 1917. Margaret Curtis, a pupil of Cavalazzi and of Michel Fokine, became the next teacher of the ballet school, remaining in charge until the current season, 1950, when it was taken over by Ballet Theatre and its staff, headed by Antony Tudor and Margaret Craske. Among the many successful dancers who had their first ballet lessons with Miss Curtis may be mentioned Nora Kaye and Ruthanna Boris, both of whom made their first stage appearances in the childrens' ballets of *La Juive* and other operas. After Verhoeven's death Rosina Galli became director of the ballet as well as its prima ballerina. Although she choreographed many of the opera ballets herself, she was assisted at various times by guest choreographers such as Adolph Bolm and Ottokar Bartik, who were called in for specific assignments, as well as August Berger, a veteran Czech ballet master who had worked at La Scala, and Giuseppe Bonfiglio, who relieved her of a great deal of the tedium of rehearsing, although he did no original choreography.

During Galli's first decade at the Metropolitan the ballet basked in the favor of both press and public. It had not enjoyed such enthusiastic approval at any other period, before or since. This extraordinary success was due almost exclusively to the magical artistry of one individual, for there is little reason to believe that the ensemble (although it did have admirable discipline and *esprit de corps*) was anything extraordinary. But for Galli

herself there was nothing but the most extravagant praise.

"The sensation of the evening was the brilliant dancing of Rosina Galli, whose performance literally swept the vast audience off its feet," wrote the N. Y. American of a performance of *Carmen* in which Geraldine Farrar and Giovanni Martinelli also appeared, "Seldom has a ballerina received such applause." "Of individual performances, that of Rosina Galli surpasses anything done by the singers," said the N. Y. Mail, speaking of Granados' opera *Goyescas*, "The prima ballerina is in her element in Spanish dances and interprets the whole spirit of the opera in her few moments on the stage." The Brooklyn Eagle, writing of the skating ballet in *Le Prophète, said*: "First and foremost praise must go to little Rosina Galli and her partner Bonfiglio, who in their dancing with the assistance of the entire corps de ballet afforded a riot of color that transcended every one of the singing principals. (These "singing principals", so summarily dismissed, included Matzenauer, Muzio, Didur and one Enrico Caruso.)

So discerning and sensitive a critic as James Huneker wrote of the Italian ballerina: "What of Rosina Galli, whose pedal technique is as perfect as the vocal technique of Miss Hempel, whose mimique is as wonderful in its way as are the hieratic attitudes and patibulary gestures of Mary, the celebrated serpent of Old Nile? Don't we, to a man, adore Rosina? Thunderous affirmations assail the welkin!"

Galli had ample opportunity to shine, for important ballets were given almost every year. The first American production of Borodin's *Prince Igor*, in the season of 1915-16, included the full ballet, choreographed by Ottokar Bartik. (The Diaghileff Ballet, which made its New York appearances under the auspices of the Metropolitan Opera Association as part of its subscription series, presented the Fokine version of *Prince Igor* here in the spring of 1916.) The Walpurgis Night Ballet of *Faust* was revived for Galli in 1917. In the same season Adolph Bolm staged *Le Coq d'Or*, after the original of Michel Fokine, with the singers in the pit, and their roles mimed by dancers on the stage. The cast included Galli, Bolm, Bonfiglio, Bartik, and Queenie Smith, a member of the ballet who later became a musical comedy star on Broadway.

March 23, 1918, saw the premiere of an American ballet, *The Dance in Place Congo*, which dealt with negro life in New Orleans and had a score by Henry Gilbert. Galli, as Aurore, executed a Voodoo Dance, but Bartik's choreography was criticized as being more European than American. The ballet-pantomime *Il Carillon Magico*, composed by Riccardo Pick-Mangiagalli, had choreography by Galli, who was highly praised for the "poetry and pathos" of her interpretation of the role of Pierrot.

At this period almost every opera was given with a complete ballet, most of which have since been cut. Verdi's *Don Carlo*, given this year with no dancing at all, then had an elaborate Ballet of the Pearls, and there were big ballets in *Manon, Ernani, Die Loreley* and *Thais*.

Stravinsky's *Petrouchka* entered the Metropolitan repertoire in 1919, with choreography

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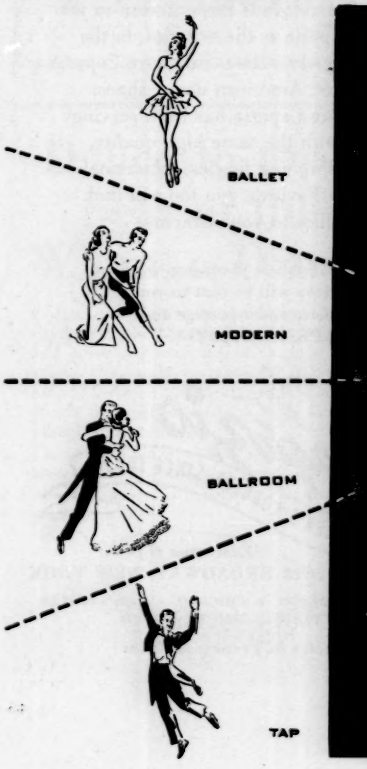


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by Bolm, after Fokine, and Galli, Bolm, Bonfiglio, Queenie Smith and Florence Rudolph in leading roles.

A severe illness in 1925 caused Galli's temporary retirement. Although she did not dance for nearly two seasons, the ballet continued fairly active. The Broadway dance director Sammy Lee was called in to collaborate on the choreography of a new American ballet, *Skyscrapers*, which had a score by John Alden Carpenter and decor and costumes by Robert Edmond Jones. In *Skyscrapers* the gifted Rita De Leporte, an American dancer who later succeeded Galli as prima ballerina, made her first appearance in a leading role. "White Wings" was danced by Roger Dodge, known for his unique collection of photographs of Vaslav Nijinsky. In the same season Florence Rudolph, a protegé of Galli's who had been called upon to replace her in most of the opera ballets, danced *Petrouchka* with Bolm, Bonfiglio and Bartik, while Armando Agnini, now stage director of the San Francisco Opera Company, mimed the role of the Jolly Merchant.

Galli returned to the stage on March 19, 1927, in the American premiere of Alfredo Casella's ballet *La Giara*, based on a story by Luigi Pirandello. In addition to dancing the role of Nela, Galli was responsible for the choreography. Meanwhile Ruth Page, later to become ballet mistress of the Chicago Opera, choreographer of *Frankie and Johnny*, and a pioneer force in American ballet, had made her debut as guest soloist in *The Bartered Bride*, later appearing in *Aida*, *Mignon* and other operas.

After a revival of *Coq d'Or* in 1928, the Metropolitan presented no more independent ballets until Balanchine's regime, which began seven years later. Galli, after her illness, had made no real attempt to regain the spectacular technique which had made her dancing so remarkable, although she continued to dance with superb finesse until her retirement, upon her marriage to Gatti-Casazza, in 1931. Her successor, Rita De Leporte, was a brilliant dancer in quite a different style: light, aerial, mercurial, she would have been splendid in roles like *Firebird* or some of the works of Balanchine. But the Metropolitan, which had suffered a severe blow from the Wall Street crash and the subsequent depression, was barely able to survive the early 'thirties, and its limited budget permitted no expenditures for new ballets. By the time Gatti-Casazza retired and returned to Italy in 1935, taking his wife with him, the opera ballet had become stale and listless from constant repetition of the same "incidental dances", without the incentive of new productions to keep it alive.

Thinking that a new broom would make a clean sweep, Edward Johnson engaged the newly organized American Ballet, directed by George Balanchine, Lincoln Kirstein, and Edward Warburg, to provide the opera ballets. The Metropolitan's own group was disbanded, although a few of its younger members were absorbed into Balanchine's company. Balanchine had at his command an excellent corps of dancers, headed by Anatole Vilzak and William Dollar, and including such accomplished artists as Leda Anchutina, Gisella Caccialanza, Eugene Loring, Kathryn Mullowney, Lew and Harold Christensen, Ruthanna Boris, Ruby Asquith, Annabelle Lyon, Albia Kavan, Douglas Coudy, Elise Reiman

and others who have since made their mark. However, his approach to opera ballet was so startlingly unconventional that the staid subscribers of the horseshoe (no longer "diamond", to be sure) were shocked as they had never been by the former company's placid routines. On the reduced-rate Sunday night concert programs (to which the influential box-holders never came) Balanchine presented some of his loveliest ballets, such as *Serenade*, *Mozartiana*, and *Reminiscence*, as well as William Dollar's first choreographic work, the Chopin *Concerto*, later revised as the *Constantia* which is danced today. For the popular-priced spring season of 1936, equally ignored by the subscribers with well-lined purses, he created a delightful new work, *The Bat*. He also managed to stir up considerable controversy with a new version of Gluck's *Orfeo*, designed by Pavel Tchelitchew and mimed by Daphne Vane, Lew Christensen and William Dollar, with the singers remaining in the pit. Perhaps today, after fourteen years, the public would be ready for a revival of this extraordinary production, which was either violently hated or violently admired by all who saw it.

Balanchine found it increasingly difficult to confine his very original talents within the framework of opera. In 1938 his *Apollo*, introduced as a curtain-raiser for *Salomé*, passed almost unnoticed; it had to wait several more years, until it was revived by Ballet Theatre, before it was fully appreciated here. After three years of hectic and sometimes exciting struggle Balanchine and his group withdrew, and the Metropolitan once more formed its own ballet company.

For the position of choreographer Johnson chose Boris Romanoff, a graduate, like Balanchine, of the Russian Ballet, but a man whose wide experience had included many years in the leading opera houses of Europe and South America. The leading dancers were Felia Doubrovska, formerly of the Diaghileff company, Ruth Chanova, a young American whose promising career was cut short by her early death, a few years later, and Maria Gambarelli, who had begun her career as a student in the Metropolitan Ballet School some years before. Outstanding in Romanoff's first season was his beautiful production of *Orfeo*, in which he directed much of the stage action of the singers as well as the dancers, and achieved a rare and memorable harmony between movement and music. Doubrovska gave an unforgettable interpretation of the Unhappy Spirit.

The Metropolitan still had no provisions for new ballets in its economy budget. (Balanchine's independent productions had been subsidized by Warburg and Kirstein.) Without any allotment for settings or costumes, Romanoff managed to present a Haendel ballet, *Spirits' Revelry*, and a version of the Walpurgis Night Ballet which, however, was never given in connection with *Faust*, but only at concerts, a special ballet demonstration, and similar occasions. Romanoff was fortunate in the acquisition, after his first season, of Ruthanna Boris as prima ballerina. When she left to join the Ballet Russe de Monte Carlo she was replaced by Marina Svetlova, a former soloist of the Original Ballet Russe. Romanoff's regime lasted (with the exception of an interlude when Laurent Novikoff, former partner of Pavlova, was choreographer) until


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the curent season, when he resigned to go to Italy as principal choreographer at La Scala. Under his direction a number of fine soloists, such as Monna Montez, Aida Alvarez, Irene Hawthorne, Nina Youshkevitch, George Chaffee, Grant Mouradoff, Leon Varkas, Beatrice Weinberger, Audrey Keene, and others appeared in the opera ballets; but their opportunities were hindered by the limitations of opera and the lack of any separate ballets in which to demonstrate their abilities.

This year the Metropolitan Opera Ballet has been reorganized again, under Ballet Theatre, with a distinguished choreographer, Antony Tudor, at its head. Although the ballet will appear this season in comparatively few operas, its assignments in two of them, *Die Fledermaus* and *Faust*, are of considerable importance. It now has a ready-made outlet, the Ballet Theatre company, for those dancers who may outgrow the opera frame. The Metropolitan still can provide a sympathetic atmosphere for the education and development of young dance artists. What will the future bring to the Metropolitan Opera Ballet? That is another story.

## *elements of full-pointe ballet technique — prologue*

*Continued from page* 34

break an ankle with little more than a twist on the carpet on these.

Mothers who think these feats of showing-off are cute, or that playing in toe slippers shows dancing ability, are allowing their darling babies to start the development of crooked legs, bulging muscles and bunions.

If they could foresee the possible results of such misuse of toe slippers, they would never permit it. Teachers who laud youngsters on their ability to get on their toes during the first lessons are doing both the child and the art of ballet a great injustice.

*Ballet is definitely not a natural form of movement;* it is a highly complex technical process developed by years of rigorous training, one of the objects of such training being the ultimate ability of the ballerina to achieve perfect equilibrium on a single point, whether static, turning, or in rapid movement.

"Walking on the toes" is such an insignificant part of the whole!

Therefore, young students, mothers of dancers-to-be, and especially teachers of ballet must be convinced that there are many things to be learned before toe slippers are considered. In many cases, a pretty practice costume and soft ballet slippers with pretty ribbons will satisfy the child who has a vision of herself as a ballerina. The lessons must follow a prescribed course of exercises and basic steps, but there is no reason why a few simple pretty movements cannot be injected in the lesson, if for no other reason than to appeal to the child's imagination.

There are specific muscles that control the *relevé*, the basic rise to the point. Those muscles which are responsible for the elasticity to effect a *relevé*, must also be stretched so that the dancer comes down from the full

point to a *demi-plié* (see DANCE Magazine, February, 1949, "FLEXING FOR BALLET" for complete analysis of the above exercises in all forms.) The teacher must give even the smallest student the full course of *pliés* in every position, every lesson, in order to strengthen and stretch these muscles. The *plié de rigueur* is most beneficial for this purpose.

Children are eager to learn new words, and it is essential that they learn the proper terms to denote every new step. *The language of ballet is as universal as the Latin of the Roman Catholic Church. The dancer who understands the terminology of ballet can attend classes all over the world,* and, although she may not know how to say "hello" in a foreign land, she can take instruction from any competent foreign master.

•

The exercises accompanying these articles will be explained with complete pronunciation and analysis of terminology. The primary exercises given this month are absolutely necessary in all ballet classes, whether the students are accomplished or only beginners. They strengthen the feet in preparation for the additional strain to be placed upon them by more difficult exercises that follow. Most teachers are familiar with this elementary pattern, but I feel it must now be presented for the benefit of the few who may not realize the importance of detailed correction, for the mothers who may help their children in home practice periods and for young students who often neglect the simple basic things in their training.

## *elements of full-pointe ballet technique — chapter 1*

*Continued from page* 34

teacher, facing the student, can see the heel turned forward. This assures a correct turn-out.

*Petits battements tendus* are also done to the back, with the leg extending directly back of the body, neither to one side nor the other, the leg taut, the heel down while pointing. Close to 5th pos. behind supporting foot.

•

**2 — Petits Battements Dégagés**

(Pronounced pet-*tee* bat-*mongh* day-ga*jay;* meaning: little beats detached from the floor.)

This exercise follows the form of the previous one, but instead of holding the extended points on the floor, the foot is raised about six inches off the floor, and the arch is forced with a pushing action in the point. When done alternately to the side, closing to a strong 5th pos. each count, this exercise greatly benefits the *entrechats.*

*Petits battements dégagés* should be practiced closing to 5th pos. on the beat of the music, raising the point on the off-beat.

•

**3 — Petits Battements Sur Le Cou de Pied**

(Pronounced pet-*tee bat-mongh* syour luh koo duh pee-*yay*; meaning: little beats on the neck of the foot — or ankle.)

Standing on the left foot, place the right heel on the front of the left ankle, keeping the right knee extended to the side. Arch the right foot, so that the toes are forced well back, while the heel is kept forward. Now, place the right foot behind the left ankle, the right heel hitting firmly, the toes pointed down. Hit alternately front and back, the count being: back-front/back-front/back-front/ with the accent on the *front* each count. The right knee must be held well turned out, all the work coming from a knee action. This exercise should also be practiced standing on the half toe and full toe of the supporting leg (as the student advances in ability).

•

**4 — Petits Battements Fondus**

(Pronounced pet-*tee* bat-*mongh* phone-*dew*; meaning: little melted beats.)

In ballet terminology all steps that are *fondu* are done with a sinking or bent movement, as though they were actually melting into the position. Therefore, the bend must be smooth and controlled, not suddenly dropped or completely collapsed.

*Petits battements fondus* are a combination of *petits battements sur le cou de pied* and *petits battements dégagés.* The starting position is with the active heel on the supporting ankle; the point is off the floor. As the right foot returns to its position on the left ankle, the left leg bends smoothly, then it straightens with each extended point.

*Petits battements fondus* are later practiced with a *relevé,* rising to half-toe or full-toe with each extended point. This is an excellent ex-


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ercise for the young toe dancer.

•

**5 — Battements Frappés**

(Pronounced bat-*mongh* frap-*pay*; meaning: beats that are struck or tapped.)

Stand in position as for beginning of *battements sur le cou de pied*, the right heel on the front of the left ankle. Point the right foot out to the side, as in *petits battements tendus*. Repeat, alternately hitting the front and the back of the supporting ankle. When this is accomplished, practice the same exercise, pointing the right ankle to the side as in *petits battements dégagés* (brushing the point off the floor). This may also be done on the half-toe, on the full-toe, and also in combination with *petits battement sur le cou de pied*, as follows: back-front/point to side; front-back/ point to side; continued, alternating the beats.

•

The above exercises are sound preparation for the instep and arch if the student is intended to dance on full point. They are but a few of many variations in ballet technique. In the next chapter I shall give you special exercises to strengthen the knees and straighten those bumpy knee caps. Also, I shall give you pointers on selection and care of first toe slippers.

TO BE CONTINUED

## *ballet festival in Canada*

*Continued from page* 33

The former was able to create a small masterpiece, ÉTUDE, with only four dancers, while the Winnipeg company's full forces made the Spohr opus, BALLET PREMIER, a memorable event. In both cases, classical lines are used in lightly modern idioms. The linear movements, fluidity and beauty of their creations are highly effective and in good taste. Armstrong used Tschaikovsky for her ÉTUDE, which also revealed Ray Moller as an exceptional danseur. Spohr furnished a very musical treatment of Mendelsohn's piano concerto.

Gweneth Lloyd's latest work, THE SHOOTING OF DAN MCGREW re-affirmed her mastery of different styles, and the establishment of a personal Canadian genre of satire for the Winnipeg Ballet. Its variety and climax are not as strong as her earlier, brilliant CHAPTER 13, but delighted the audience which greatly wanted the relief of lighter works during the eight performances.

Modern dance was strongly upheld by the New Dance Theatre of Toronto, and the new Elizabeth Leese company of Montreal. On one hand, social problems were presented for the only time in the festival with telling power, while the two Leese ballets reflected a more personal interpretation of abstract forms. Nancy Lima and Alec Rubin had lots to say to the music of Max Helfman and Earl Robinson, which made good use of Jewish folkloric material.

Leese remains a dancer of power and sweep, using an appropriate Canadian score by Edmund Assaly and a Bach Suite. She is also

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bringing along dancers such as the versatile Charlotte Wellock.

Ottawa companies like to present standard works, or large scale epics of their own invention, and a certain amount of rivalry between them is to be noted. Yolande Leduc's Ottawa Ballet had poor sets, but great dancing by Jean Stoneham in generally vacuous works. Nesta Toumine's Classical Ballet aimed higher than its resources, but managed a very pleasant production of COPPELIA. Joanne Ashe is a nice junior dancer, and Sam McConeghy did very well as Dr. Coppelius.

Irene and Jury Gotshalks showed tact in forming a Halifax group which was discreet and inoffensive. A pioneer venture, they can set a good example by their own Latvian-acquired training.

Vancouver has two groups, with Kay Armstrong's Ballet Concert the most progressive. Mara McBirney's Ballet Production Club has the great advantage of ex-Winnepegger David Adams, who is one of our best dancers and choreographers, although one feels the need for greater urgency and competition in his work. Armstrong's dancing is distinguished but her choreography is one of the most exciting elements of the Canadian season in any art field.

In Winnipeg, Carlu Carter, Lilian Lewis, Eva von Gencsy, and others are furnishing strong competition to the excellent dancing of Jean McKenzie and Arnold Spohr. McKenzie is, none the less, Canada's own ballerina assoluta, and the attractive spearhead of the company.

If the Canadian Ballet Festival had shown only the original quantity of three companies, to bring out such choreographers as Armstrong and Spohr, it would have justified itself as a crucial art force in Canada. The next one, in the Spring of 1952, should be another big step!

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## the Dragonfly

*Continued from page* 19

| | | |
|---|---|---|
| 1 | *Glissade* to R | & |
| 1 | *Tour jeté* to R | 3&4 |
| 2 | *Chaine* to R sur la pointe | &5&6 |
| 1 | *Arabesque* to R on R pointe | &7&8 |

8 bars

Repeat to L, and R.

Repeat to L as far as the tour jeté to R; then

1 *Sauté arabesque* on L ft. upstage and run to center stage finishing on R knee, body leaning fwd, arms extended in 2nd pos.

(First 16 bars of music repeated)

Further instructions on use of arms in I:

Both arms are open for the *chasse*, and jump while R leg is in *seconde*, R arm across body, L arm back for finish of jump in arabesque. Both arms are above head for the tour jeté. Arms are at side for chaine. Arms are in 1st arabesque pos. for arabesque sur la pointe, with R arm, slightly higher than R.

**II**

Bring R arm slowly around the longer wing on R side and make it tremble, as if in flight. Repeat with L arm, still holding R arm in position around R wing. 8

Move wings fwd and back, in imitation of settling of dragonfly on water, and rest; 8

Up on 8th bar, making *tour de basque* to R.

**III**

1 *Glissade* to R.

1 *Relevé* on L pointe, R leg in 2nd pos. *en l'air*, bringing R leg down in 4th pos. *en croisé*.

Repeat to L and R 6 times.

In this passage, arms and body move in the direction of the active leg, with arms moving in imitation of wings and head turned away from active leg. 8

1 *Pas de bourrée coru* to upstage left 2

**IV**

Slow *pas de bourrée coru, en croisé* L foot fwd.

This *pas de bourrée* must be done as though the dragonfly is stopping and starting in flight. Arms are still wrapped around wings, with only the hand in motion. When travelling on *pas de bourrée*, arms move up and down more freely 16

On last bar release wings, with relève on R pointe in arabesque 4

**V**

(In this passage, make most of use of stage space available, covering greatest distance permissible by the step indicated:)

Repeat I to L, R, L & R (total of 4 times).

Hold last arabesque as long as possible, then run offstage quickly 32

•

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## *dates and places . . .*

*Continued from page 18*

son at the Chatelet Theatre. Dances *Le Cygne* at an invitation soiree for Edward VII and Queen Alexandra in London.

1910 American debut with Mordkin, Metropolitan Opera House, New York. Perform divertissements and ballet *Coppelia* with Metropolitan company. Theodore Stier becomes musical director. First appearance with Mordkin at Palace Theater, London. Tour of English provinces.

1911 Returns, Palace Theater, London. Breaks with Mordkin and engages Laurent Novikoff as partner. Dances with Nijinsky in first Diaghilev London season. Principal roles in *Giselle, Cleopatre, Pavillon d'Armide* and *Les Sylphides.* Last appearance with Diaghilev company.

1912 Makes London permanent home. Purchases Ivy House, former residence of J. W. M. Turner, English painter.

1913 Tours Germany with extensive repertoire, including *Amarilla, Magic Flute, Fairy Doll* and *Invitation to the Dance.* Spends several days with Jacques Dalcroze at Hellerau. Brief visit in Russia.

1914 Engages Alexander Volinine as partner. Tour of the United States and Canada. First of a series of grand tours.

1915 Tours with Boston Opera Company. Same year accepts offer of Charles B. Dillingham to dance at the New York Hippodrome for $8,500 per week; two performances daily for six months. Personal prestige at highest peak. Presented divertissements with Volinine and her own version of ballet, *The Sleeping Beauty.*

1916 In Hollywood, played the leading role in the film, *The Dumb Girl of Portici,* produced by Universal Pictures.

1917 Tour to Havana, dancing at the Teatro Nacional. Revolutionary days in Cuba; attendance at performances very poor.

1918 Tour to South America and Mexico. Performed her Mexican National Dance on special Sunday matinees at Plaza de Toros for audiences of 25,000 persons. On tour through Mexico, President Garranza ordered armed escort for her train.

1920 Establishes home for orphans in Paris for White Russian refugee children. Funds solicited from all the countries where she had danced.

1922 Tour to Japan and the Far East.

1925 Tour through the continent. Spent several days with Mary Wigman at Dresden and expressed approval of Wigman's methods.

1927 Danced in London and the English provinces. Also tour of Germany and Italy.

1928 Last tour of South America. Engaged Pierre Vladimiroff, her last partner, in Rio de Janeiro.

1929 Tour of Egypt, Java, India.

1930 Final tour of England. Last public appearance at Golders Green, December 13th. Danced *Giselle* with Vladimiroff as partner.

1931 Died at The Hague, Holland, January 23, 1931. Cremated and buried at Golders Green, London.

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## *the season in review*

(*Continued from page* 12)

executed one of the few bits of convincing mime of the season.

It was difficult to determine whether or not most of the dancers have any musical sense, for the orchestra under the direction of Gustave Cloez and William McDermott was in a perpetual state of rehearsal. The result was a rhythmic and interpretative hodgepodge to which only an octopus could have danced.

. . . all of which left us feeling very sad. For in today's world where money for the arts is so difficult to come by, it's a shame to see it used lavishly (The Marquis is indeed a generous impresario) to cultivate and perpetuate inferior examples of the art of ballet. And it's equally sad to see dancers throwing away their precious and irreplaceable energy on choreographic trivia that remained in the spectator's mind only as far as the door of the theatre.

•

The annual Bennington College dance program presented on December 3 at the 92nd Street "Y" demonstrated, as have all its predecessors, that it is possible to take students very far along the road of technical and choreographic competence. But there is an inevitable point at which education stops and talent takes over. There were signs of this added dimension in only a few cases.

One of these was a solo called **SAM HALL** composed and danced by **Alvin Schulman.** Mr. Schulman is a rugged looking young fellow with a positive, masculine style. While one cannot judge his range on the basis of one solo, there was dramatic power and emotional sincerity in his danced narration of a social outcast.

**Nancy Harrow's** HANDS, a group study in obsession, also had the emotional concentration that transforms a composition into a dance. And from a stylistic point of view, she was the only one of all the youngsters who was aware that she had hands. The remainder used their bodies and legs with flow and naturalness, and somehow held to the Graham-style rigid arms and cupped hands. While these look fine on Martha Graham, they are incongruous on a young lyric dancer.

As a performer, **Suzanne Sessions Kaplan,** who composed a longer group work called PURITAN ALLEGORY, would be a valuable addition to some professional company. For she has a touch of the gracious womanliness characteristic of Letitia Ide and May O'Donnell.

Other young dancers and choreographers were **Carol Bondy, Diane Boyden, Olivia Donovan, Susan Edelmann, Yvonne Franz, Janet Gay, Nancy Holmes, Elaine Levin, Ruth Liebling, Nancie Miller, Aileen Passloff, Joan Pauley, Sally Rounds, Sophie Ruderman, Helen Shapiro, Heidi Strickler, Colin Craig, Charles Czarny, and Robert Jones.**

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*ERRATUM*

*Page 44 of the December, 1950 issue, referring to Roland Petit's ballet, L'OEUF A LA COQUE, reads ". . . insane burlesque act . . .". Read "inane" for "insane".*

*photo by Maurice Seymour*

**Etta Buro, who appeared on the Chicago Ballet Guild's recent concert offering as soloist in several ballets and divertissements.**

**Chicago Ballet Guild**
**Eighth St. Theatre, Chicago, Ill.**
**November 24 and 26, 1950**

The most important fact about the **Chicago Ballet Guild's** premiere performances at the Eighth St. Theatre November 24 and 26 is that a step toward a resident company has been taken. In spite of some short-comings, the opening was an exciting occasion with everybody in the dance world on hand to applaud a smooth, well-balanced program of three new ballets and a classical pas de deux.

The greatest need in future productions is an artistic direction that will put a

*photo by Maurice Seymour*

**Barbara Steele and Jack Tygett, leading dancers in the November program offered by the Chicago Ballet Guild.**


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restraining hand on choreographers and choreographers who can take it.

The opening ballet, the best of the new ones, was Charles Bockman's DIVERTIMENTO, set to Mozart's Divertimento No. 15. It was a presentation of ballet dancing, with Classical and Romantic styles juxtaposed. Mr. Bockman is acutely sensitive to movement. He is very much aware of its possibilities in penetrating and patterning space and of its manifold nuances and qualities. He interwove his Classical and Romantic groups without strain or torture in either mass design or in the actual steps set.

DIVERTIMENTO contrasted styles of mime as well as of dancing. After several viewings it was delightful to see the ballerina prick her finger and lean in sleep on her colleagues to be awakened by a kiss from the hero. There was gentle fun in the florid gestures of the Romantic young man. But the first time the pattern of dance was broken by drama it was a shock. It would be more tactful to establish the impending humor by a gentle hint at the beginning of the ballet.

**Barbara Steele** and **Jack Tygett** led the classical contingent of the ballet, and their pas de deux was one of the high spots of the evening. Miss Steele, who has been taken more or less for granted in her home town, has been developing quitely, and needed just such a role to blossom out. She was something of a sensation with her long clean lines and crisp quickness.

**Jane Bockman** and **Lloyd Tygett** were a pleasing and lyric romantic duo. Miss Bockman has particularly good arms, unusually good in movement as well as placement. The Tygett brothers, besides doing some excellent partnering, danced a clever entree in perfect unison.

**Romola James'** UNMATCHED GLOVES could be an exciting ballet. The story of an attempt by a girl of mixed blood to "pass" into an uppercrust social circle stirs the imagination. The chief fault was the miscasting of the leading role which threw the piece out of focus. Also, the situation was presented but not fully developed. Characters were given no choreographic material to round them out or build up the theme. The ending, wherein a little colored house-maid comes in for a moment to suggest an insolent sympathy for the cast-off fiancee, merely suggests what might be a moving scene.

**Etta Buro** as the malicious debutante of the acceptable social set turned in the most interesting performance, dramatically and technically. The excellent music by Neal Kayan included two vocalists intoning the wordless score, ranging from minor moans to wild wails of frustration. Julia Thecla's decor, with the exception of the men's costumes, was very effective, especially in color.

POLISH WEDDING, arranged by **Loretto Rozak** to an original score by Leonard Simutis was for the most part character dancing of sweetness and charm with barely a touch of the knockdown-splinter-the-floor work that Polish dancing can be. However, bridegroom **James Morrison's** well-danced solo and a four couple mazurka did show this facet of the national dances. **Gary Roberts'** mime and dancing as a tall-tale-story-teller were noteworthy.

Ilene Astrahan's back-cloth was most interesting, and the lavishly sequined costumes were authentic in line and color if not in texture.

Just to establish the fact the local dancers can dance the classics though the Guild elects to build first a repertoire of original works, a classical pas de deux is to be included in each program. For the first, **Helene Constantine** and **Lloyd Tygett** did the Grand Adagio from Sleeping Beauty in a manner that left no doubt as to their command of virtuosity. Miss Constantine has the authoritative style of the dancer of great experience and technical skill. Her talents include both electrifying brio and a soft adagio with exceptionally good port de bras. Tygett is another home grown talent that has flowered while we weren't looking. The company and its ballerinas are indeed fortunate in having so good a dancer and partner on the roster.

Just to out-tradition the traditionalists the dancers restored the original coda music — it's the passage that has been usurped by the Three Ivans. It was swell for Constantine's and Tygett's fouettes and grand batterie that brought the house down.

Good lighting and smoothness of the physical production were a credit to scenic director Clive Rickabaugh, an expert in the field.

**Ann Barzel**

## *via the grapevine*

Hall on November 12, the most amusing of them THE IRREPRESSIBLE MISS POTTS . . . Mr. Starr and his group also appeared on the **Chicago Dance Council's** December 3rd program at the 8th St. Theatre with MAD MARCH AIR, a satire on intellectual snobbery, to music by Neal Kayan . . . On the same program **Beatrice Stronstorff's** excellent, THE FAMILY, to special score by Carl Wirth, proved to be the only first rate serious modern work of the season. It was very well danced by **Estelle Goddman, Gary Roberts, Norma Jacobs, Don Bolen** and **Miss Stronstorff** . . . A **Chicago Ballet Guild** committee, headed by **Jeannette Noel,** is engineering a **"Dance of Dimes",** in conjunction with the annual March of Dimes, to benefit the Foundation for Poliomyelitis. Dance schools will have Dance of Dimes boxes to collect contributions from pupils grateful for their own healthy legs . . . Another Chicago Ballet Guild program success was **Madge Friedman's** STORY BOOK THEATRE, which, while aiming its subject matter at children, does it with clever dancing and mime that pleases the knowing dance public . . . **Jimmy Payne's** Primitive Dancers are well known show stoppers, and with easy moving **Frank Carter** and **Robert Le**

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**House** to lead them, they did it again . . . **Carmencita Romero** and her group appeared in a suite of spirituals that were true to the spirit of Negro spiritual singing . . . A special treat at the same show was provided by **Felisa Conde,** of the Weidman group, who made a guest appearance in a waltz, that was the epitome of dance, with a sweep and largeness of movement that are a pleasure to watch.

**Ann Barzel**

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**in HOLLYWOOD . . .**

The 17-minute ballets which climaxes MGM's technicolor musical, AN AMERICAN IN PARIS, required six months of planning and research preceeding six weeks of rehearsal for 120 dancers, headed by **Gene Kelly** and **Leslie Caron.** Among other items procured by the studio for the sequence are twelve pairs of toe shoes for each of twenty-seven girls appearing in one scene. More than 200 costumes have been designed by Irene Sharaff for the ballet's nine scenes, each of which depicts Paris in the style of some great painter. The story line concerns a young artist who here envisions the city as it has been envisioned by various masters, Van Gogh, Renoir, Rousseau, Utrillo, Dufy, and Toulous Lautrec. Kelly teamed with director V. Minelli to write the original libretto for the ballet.

**Jack Cole** is composing dances for the new Danny Kaye picture, ON THE RIVIERA, which is keeping his dancers busy at 20th Century-Fox until Cole starts a new season in Florida. Also at Fox, **Marie Bryant** is doing dance styling with **Betty Grable.**

In spite of disappointing new productions, the **Ballet Russe** season was outstanding for some excellent dancing, with **Danilova** very much the starring ballerina. **Karoun Tootikian** gave a reception for friend **Leon Danielian** at the **Ruth St. Denis** studio. In addition to members of the company, prominent L. A. guests included **Vera Ellen, Shelly Winters, Farley Granger, Harry Mines, Robin Short, Harold Belfer, Nico Charisse, Katherine Etienne, Norma Gould, Eugene Loring, Mae Murray, Michel Panaieff, Wanda Grazer and Constantine . . . Danilova** and **Franklin** taught at the **American School of Dance** during the company's local engagement . . . **Trudi Schoop** is now director of the adult school at the Dance Center, where she teaches advanced work for professional dancers and movement for singers and actors. A lecture series covering the subjects of costumes, lighting, make-up, theatre and dance is being sponsored by the school. A series of monthly matinees featuring Dance Center students, faculty and guest artists starts January 28 with an afternoon of folk songs and original dance interpretations by the children's performing group. **Earl Robinson, Bryant French** and **Ruth Hershey** head the program . . . **Arthur Prince** has done two ensemble routines for Horace Heidt's Youth of America program — a mambo novelty tap and a number entitled, "The American Way". Prince has recently added a department in acrobatic dance, taught by **Sam Mintz,** to his school . . . **Ben Bard** was guest of


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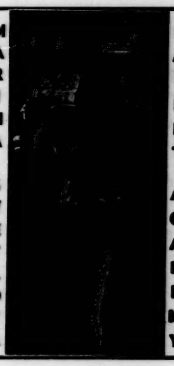

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honour at the Christmas meeting of the **Associated Dancing Teachers of Southern California. Betty Byrd** and **Danny Hoctor,** now tapping at the Biltmore Bowl, were guest demonstrators. The team has signed to open at the Savoy in London January 1 and will later tour Italy before returning home to the U. S. A.

**Selma Jeanne Cohen**

•

**in SAN FRANCISCO . . .**

S. F. audiences emphasized their ability to discriminate when, immediately after the two-week run of Sadler's Wells, they supported sell-out houses for Ballet Russe de Monte Carlo. **Leon Danielian** has been ill when the company played here the last two seasons, but was in top form and on the job receiving bravos the minute he stepped onstage . . . Accompanied **Freddie Franklin** to midnight show at the Bal Tabarin, where we enjoyed the singing and dancing of **Bob Vernon** (the one-man musical comedy). The three of us had the first get-to-gether after nineteen years, as all of us had danced at the Casino de Paris in 1931 — as child stars, of course . . . Just enough time has lapsed to make us more anxious to see the **San Francisco Opera Ballet** in the annual gala NUTCRACKER performance. Leading dancers are **Celina Cummings, Sally Vickers, Peter Nelson** and **Roland Vasquez. Russell Hartley** will take a small part . . . **Frank Fay** made his debut here at Curran Theatre with his own opus, IF YOU PLEASE, a weak musical. The dances by **Marilyn Christine,** starring **Maurice Kelly** and the Faysies, were also off-beat. Has closed cold . . . **Madelynne Green** will appear with **Virgil Morton** and ballad singer David Allen in another of her Candlelight Parties . . . **Michel Panaieff** appears this month with his **Ballet Intime** company in Portland, Medford, Eugene and Salem, Oregon. He guest-taught for the **Rehearsal House Dance School** of Portland during his appearance there . . . **Jose Manero** is now back from study and concertizing in Mexico and is teaching in San Jose . . . The gala opening of the **Guillermo del Oro** school takes place this month.

**Beatrice de Baltazar**

•

**in BOSTON . . .**

Everyone in town is thrilled to hear the good news. **Margaret Lloyd,** famous and muy simpatico dance critic, is back with the Christian Science Monitor, after a sabbatical one-year leave. One of her first interviews was with **Jean Leon Destine,** who made his Boston debut at the Conservatory on the **Boston Dance Theatre** series. During intermission of Destine's first performance, over 200 tickets were sold for his second performance, to members of the first night audience. Destine, his partner, **Jeanne Ramon** and his drummer-accompanist, Alphonse Cimber, need never worry about a return engagement in this city . . . **Bernard Glazer** is now teaching at the Massachusetts School of Arts . . . **Katrine Hooper** was in the Philips House Hospital for a week; she didn't help the shortage of doctors and nurses any, for her room was continually filled with them listening to her lecture on dance notation. (I am sure the hospital head was pleased she stayed only ONE week.) . . . **Ester Wilson** gave J. L. Destine and his troupe a supper party that will never be forgotten, in fact, all Ester's parties are a gourmet's delight, but when **Kathleen Cannell** and **John Lindquist** eat more than **Jan Veen** and **Alan Fox,** the hostess knows she rates orchids . . . **Parian Temple** is the mother of a seven pound baby boy; everyone is as happy as she, and waiting for her to return to active work with the Dance League . . . **Stanley Brown,** Boston's top tap teacher, is having a studio "done-over" . . . **Tina Freeman, Jacqueline Berryman, Rhett Belanger** and **Ralph Taylor** are doing an Elizabethan dance in OTHELLO . . . **Jan Veen** and **Hanya Holm** dining together and reminiscing a lot as often as possible while Hanya is in town with the OUT OF THIS WORLD company . . . **James Wallace** has opened a dance school. Congratulations from all his friends . . . **Jane Cronin,** who heads the dance department at **Newton H. S.,** has succeeded beyond her dreams; she had 183 teenagers taking Mr. Destine's master class. Since they were too young to take the master class given at Sargent College, she insisted they be given an opportunity to study Haitian movement and rhythms. After teaching a 75 minute class, Mr. Destine had to perform several dances for the children's group and then sign an autograph for everyone in the class. He should be commended on his endurance — and Cronin for the tireless energy given to help teenagers appreciate good dance.

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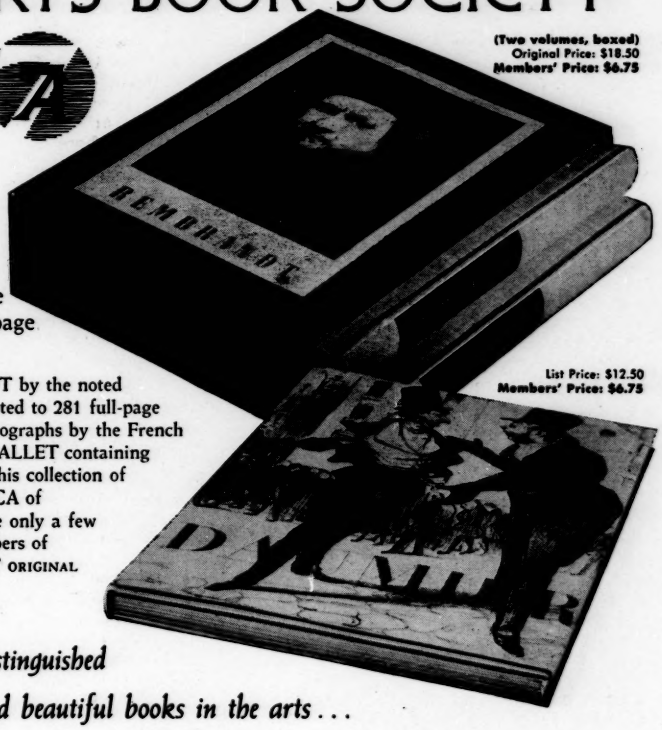


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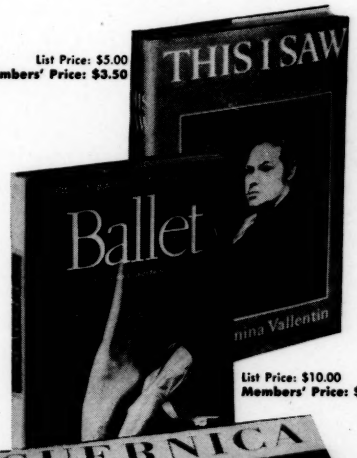


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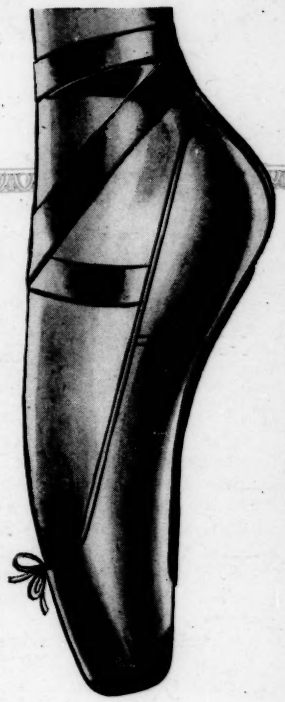

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